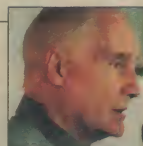


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BAY AREA REPORTER

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Serving the gay, lesbian, bisexual, and transgender communities since 1971

UC researchers predict future of drug-resistant HIV

by Matthew S. Bajko

Researchers from the University of California at Los Angeles and UC San Francisco predict that 42 percent of all HIV cases will be drug resistant by 2005 in a study published in the September issue of *Nature Medicine*.

While the number of drug-resistant HIV cases has already reached epidemic proportions in San Francisco, the authors of the study say transmission of drug-resistant strains is not to blame.

"The good news is that transmission of drug-resistant HIV will not become a major public health problem," said Dr. Sally Blower, lead author and UCLA professor of biostatistics and AIDS Institute member. "The bad news is that the prevalence of drug-resistant HIV is already high and will continue to substantially increase."

Despite the predicted high prevalence of drug resistance, the authors emphasize that people shouldn't consider their findings an argument against antiretroviral drug treatment in San Francisco or in developing countries.

"We have shown that the surging number of drug-sensitive HIV cases—which are due to increases in high-risk sex—pose a substantially greater public health problem than the transmission of drug-resistant virus," said Blower.

According to the authors, physicians treating people with HIV may unwittingly contribute to the drug-resistant epidemic if they don't recognize the risks associated with incorrect use of antiretroviral drugs used to control the progression and symptoms of HIV.

"These drugs are as dangerous as chemotherapy. General practitioners should not be using them," warned Dr. James Kahn, UCSF associate professor.

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Oakland comes of age

Fifth annual Pride festival goes off without a hitch

by Cynthia Laird



Festival attendees crowded into Frank Ogawa Plaza during Saturday's East Bay Pride festival in Oakland, top, and many men danced and hung out.

They came by the thousands to downtown Oakland last Saturday, September 1, enjoying the music, food, and festivities of the fifth annual East Bay Pride celebration.

Mayor Jerry Brown announced an attendance of 10,000, the largest crowd ever to converge on Frank Ogawa Plaza in front of Oakland's City Hall. Since its beginnings five years ago, the Pride festival has seen good years and not so good years, as one year was marred by inclement weather. This year, however, the sun was shining and Pete King, president of East Bay Pride Inc., told the *Bay Area Reporter* that the event was definitely a good one.

"It was great, the best ever," King said. "People loved the entertainment, and the conferences went well."

King was referring to a week of events leading up to the festival. They included the Global Gay Summit, conferences for queer youth and seniors, and a daylong training for law enforcement personnel to help them learn more about the LGBT community.

Crowds were large for Saturday's musical acts, which included Sister Sledge, Martha Wash, and Ferron.

There were no reported incidents during Saturday's Pride festival, King added.

Just as important, King said, the organization is in the black after years of financial struggles. Vendors did a brisk business as well, meaning that they're more likely to return next year.

This is the first year that Pride was held in front of Oakland City Hall. Previous events had taken place at Preservation Park, which is also downtown, but not as well known.

"I think people enjoyed being in front of City Hall," King said. "It's like being on the city's front lawn instead of in the city's backyard."

King said that he's always wanted to hold the festival in Ogawa Plaza, and decided that this year was the time to make the switch.

"The first four years were a little more subtle and low-key," King explained. "This year, we were right downtown at 14th and Broadway." ▼

Bail reduced for Knoller in dog mauling case

by Ed Walsh

A major hearing in the case of the fatal dog mauling of Diane Whipple is scheduled for Friday, September 14, in San Francisco Superior Court. Judge James Warren will hear arguments over whether to grant a change of venue and he's expected to decide whether to unseal the grand jury transcripts that resulted in the indictments and arrests of the dogs' husband-wife keepers, Robert Noel, and Marjorie Knoller.

During a sometimes contentious hearing last Friday, August 31, Warren granted a small victory to the defense by ordering Knoller's bail cut from \$2 million to \$1 million. Noel's bail was ordered to stay at \$1 million.

Knoller, 46, was with the two dogs during the January 26 hallway attack on Whipple and is being charged with second-degree murder.



Robert Noel

Noel, 60, faces involuntary manslaughter as his most serious charge. Each also faces a charge of keeping a mischievous animal that killed a human being.

Despite the bail reduction, the attorney couple remained in the San Francisco County jail over the Labor Day weekend where they have been in custody for more than five months.

In a second jailhouse interview with the *Bay Area Reporter* on Monday, September 3, Noel appeared philosophical about accepting whatever lies ahead.

"There will be an end to it at some point," he said. "And we'll go to trial and the trial will be over someday and whatever the outcome, and if it's more time inside, it's more time inside and when that's over with we'll deal with life after that," said Noel. "It's just sort of the Zen of life. Shit happens and you get born and die and everything

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Lesbian singer Ferron entertained the crowd.

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Pride at Work co-chairs Criss Romero, second from left, and Sally Ann Buchmann smile as they receive recognition at the annual Labor Day breakfast hosted by the San Francisco Central Labor Council Friday, August 31. Linda Chavez-Thompson, at the podium, AFL-CIO secretary-treasurer, honored each of the constituency groups of the AFL-CIO for their work among union members.

'Art for Life' benefit in North Bay Sunday

by Matthew S. Bajko

Art lovers can philanthropically purchase paintings this weekend at the 14th annual "Art For Life" auction in Santa Rosa. The fundraiser supports Face to Face/Sonoma County AIDS Network.

Providing compassionate care to people with HIV and their loved ones since 1985, Face to Face's mission is to promote preventive education and responsive leadership to all the people of Sonoma County.

The nonprofit organization offers a comprehensive system of support to people with AIDS/HIV, their families, and loved ones living in Sonoma County. Its services include immediate access to HIV

health care planning and emotional support. All services are provided at no charge from offices in Santa Rosa and Guerneville.

Art for Life is Face to Face's most important annual fundraiser, having raised more than \$1 million to date for AIDS services in Sonoma County. More than 250 works of contemporary art donated by Sonoma County and Bay Area artists will be exhibited and auctioned. Face to Face's goal is to raise \$150,000 at this year's event.

The Art for Life exhibit is a special three-day showing of all works to be auctioned. It is the largest annual display of works by Sonoma County and Bay Area artists and is free to the public, drawing more than 600 visitors. Patrons have an opportunity to

preview works before the auction on Sunday.

A raffle will also be held Sunday, with the grand prize being a weekend for two at The Lodge & Spa at Cordillera in Vail Valley, Colorado, airfare included.

The Art for Life auction takes place from 2 to 6 p.m. Sunday, September 9 at the Friedman Center, 4676 Mayette Avenue, in Santa Rosa. Tickets cost \$50. Call (707) 544-1581 to purchase tickets.

The Art For Life preview exhibit will be from noon to 5 p.m. September 6, noon to 6 p.m. September 7, and from 10 a.m. to 3 p.m. September 8 at the Friedman Center.

For more information visit Face to Face's Web site at www.F2F.org. ▼

Women's Building hosts all-star fundraiser

by Katie Szymanski

Comedian Marga Gomez and playwright Eve Ensler (*The Vagina Monologues*) are just two of the extraordinary talents to appear at "Women's Voices," a fundraiser for the Women's Building at 18th and Valencia on Wednesday, September 12.

Gomez, who will emcee the event, and Ensler, the event's honorary host, will be joined by VOICES: a lesbian choral ensemble, as well as the music of DJ Jackeline Rago.

Guests will be treated to delicious food from some of the Bay Area's finest culinary artists, and a silent auction will be held featuring items donated by generous local businesses and individuals. Also on display will be the building's "Making a Case for Community History" exhibit, as compiled by the GLBT Historical Society of Northern California and shown at Pride 2001. The exhibit, which was featured in the historical society's tribute to public spaces, represents the entire timeline of the women's building in physical structure, community support, and history.

Founded as a network of programs in 1971 as San Francisco

Women's Centers, the Women's Building opened in 1979 as the first women-owned community center in the nation. Today, the building serves thousands of women, children, and families with its bilingual information and referral program; community meetings and cultural events; and services offered by in-house organizations such as Children Of Lesbians And Gays Everywhere, SF Women Against Rape, Mission Neighborhood Centers, and Bay Area Teen Voices. Recently completed \$5.9 million in renovations have ensured the safety of the building, revamped the auditorium and office spaces, and added new art to the brilliant murals.

This Wednesday's fundraiser will help to ensure the viability of the Women's Building, its low-rent tenancies, and its programs. The event will kick off with food and drink at 6 p.m., followed by performances at 7:30, and dancing until 10. The cost is \$75 per person, and limited valet parking is available for \$5 per car. Public transportation is available via Muni (several lines, including the 14 and 33 buses and J-Church Metro) or BART (16th and Mission station). For more information about the event, contact Laurie Earp & Company at (510) 532-7700 or earpevents@aol.com. For more information on the Women's Building, visit www.womensbuilding.org. ▼

Gay seniors to meet in East Bay on Saturday

Lavender Seniors, a group for gay, lesbian, bisexual, and transgender seniors over the age of 55, will hold its monthly potluck meeting this Saturday, September 8 at noon at the San Leandro Community Church, 1395 Bancroft Avenue, in San Leandro.

The organization is also seeking volunteers of all ages to work with socially isolated seniors. For more information, call (510) 667-9655. Rides from BART to the potluck are also available by calling the above number. ▼

— Cynthia Laird

Gay art too offensive for Burning Man

by Matthew S. Bajko

It seems even radical artistic expression draws a line in the sand, well desert dust, when it comes to art deemed in bad taste or offensive. So was the case of a gigantic gay art installation which welcomed visitors to the Jiffy Lube camp at Burning Man last week.

The 15-foot-high plywood piece of erotic art depicted two men engaged in sex, with the man in the bottom position waving and smiling to attendees of the annual festival held in Nevada's Black Rock Desert. According to the festival's newspaper, the *Black Rock Gazette*, JD Petras, a San Francisco resident and Jiffy Lube camp organizer, commissioned the art installation from Mark and Mark Productions of San Francisco. Petras did not return calls from the *Bay Area Reporter* seeking comment.

Last Friday, August 31, Pershing County sheriff's deputies ordered the artwork be removed from the public's view. The *Gazette* quoted Sergeant Dan Murphy as saying, "Sheriff Ron Skinner received a complaint and [the sign] was deemed pornographic. Although this is federal land, the state Constitution states that the sheriff has ultimate jurisdiction in the area. So it was his call."

The sheriff told Jiffy Lube organizers to either remove the sign and put it inside their camp by 3:30 p.m.

Friday or face a citation. Petras decided to conceal the sign, sparking a protest and march held Saturday.

"I talked to some lawyers, they said they can indeed cite us and make an arrest. Most likely it would get thrown out of court. But I'm hosting a party here and I just want to have fun. I don't want legal hassles here," Petras told the *Gazette*.

Outraged campers gathered at the artwork's original site carrying "No gay art bashing" signs. Covering a portion of the art piece with the word "Censored," the crowd marched from the camp to the center of the five-mile-long Black Rock City chanting "No more censorship."

San Diego resident Bradley Jordan helped organize the protest and contacted the B.A.R. on Labor Day, still upset over the censoring of the piece.

"If I can go to Burning Man where anything goes and be discriminated against, that just really pissed me off," said the 43-year-old Jordan, who made his first trip to the festival this year. "I was screaming at the top of my lungs with this megaphone. We have just as much right to display our artwork as the people with the vagina art do."

Although he risked being arrested, Jordan said he decided to go forth with the protest because he wanted to stand up for gay rights.

"I am tired of being a second-class citizen. Gays and lesbians are second-class citizens in the United States," said Jordan. "If I can move

the gay cause forward just an inch, it is worth the sacrifice to me."

Jordan told the B.A.R. he is meeting with lawyers this week to determine if he has any legal recourse.

San Francisco resident Larry Harvey, who founded Burning Man in 1986, could not be reached for comment. But the *Reno Gazette-Journal* reported Harvey told protesters to cooperate with law enforcement officers, saying that disobeying their orders might bring nationwide attention to the incident and ultimately cause Burning Man to be discontinued.

Reportedly, Harvey told the crowd how event organizers meet with law enforcement officials year-round to work through any concerns Burning Man raises.

The Reno paper quotes Harvey as saying "You're dealing with the mores of a rural community. These cowboys are so far in the closet, they can't find their way out."

The incident has brought into question if Burning Man truly is dedicated to radical self-reliance and radical self-expression. For Jordan, the seven days in the playa seemed to be more about partying than artistic exploration.

"If Burning Man is about art, they should be standing up about artistic expression. But is it not. It is just about drugs, alcohol, and having a good time," said Jordan. "If we are being censored this year, than maybe next year they will be censoring the vagina art." ▼

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A nice place to visit

by Jane Warner

Harvey Milk Plaza, August 19, 10 a.m.: While conducting a walking tour of the Castro, a tour guide and her group were interrupted several times by a man in a motorized wheelchair who followed them yelling homophobic slurs.

As the group approached Harvey Milk Plaza, the man charged the guide with his wheelchair and shouted, "You fucking bitch dyke. You're only in the Castro to suck pussy." The group of 14 tried to walk away from the man, but he circled them, yelling obscenities, then drove his chair into the group at a high rate of speed, trying to hit them. When the tour guide threatened to call 911, the man rode down Castro toward 18th Street. Responding police were unable to find him. The tour guide told the officers the man has harassed her during several previous tours for no apparent reason. The officers filed a report and listed it as a hate crime.

Cut off

Dolores Park, August 29, 4:55 p.m.: A woman called police after

witnessing a group of men fighting in the park. One of the men threatened two other men in the group with a large knife, thrashing it at them several times. The knife-wielding man chased the men out of the park and toward Dolores Street. The woman told responding officers she saw the suspect run into a church and leave with a green bicycle. Officers found the suspect riding the bike at 18th and Dolores, but

were unable to locate the victims. The 20-year-old man was taken to Mission Station and booked for carrying a prohibited weapon. Officers checked with members of the church where the woman reported seeing the suspect leave, and it was determined that the bicycle he was riding belonged to him.

Sky guys

3700 block of Market, August 29, 10:20 a.m.: Police responded to a call of a burglary in progress. When officers arrived, they were met by a neighbor who stated he saw two white males jump on the roof of the house next door. As he called 911, he observed the same two men fleeing northbound on Market Street carrying a large tan duffel bag. Police searched the

area for the suspects - described as Caucasian, 6 feet tall, 180 pounds, in their late or early 30s - but they were unable to find them.

Oral fixation

100 block of Church, August 27, 6:50 a.m.: A man smoking outside of Safeway was approached by a stranger who asked if he could bum a cigarette. When told no, the stranger became angry, and forcibly grabbed the cigarette out of the man's hand. The cigarette thief walked across Church Street and approached a man standing behind a gate and spit on him for no apparent reason. When the victim told him to go away, the man forced open the gate and grabbed the victim by the shirt, calling him a racist. The suspect then threw a bottle at the gate and yelled, "I'll kill you faggots." Responding officers found the suspect on the corner of Church and Market and arrested him without further incident. The 40-year-old man was taken to Mission Station where he was booked for theft from a person, battery, terrorist threats, and an outstanding \$400 warrant. ▼

The San Francisco Patrol Special Police, which exclusively serves the Castro District, can be reached at (415) 679-1827.

Ezerski back in Florida,
Young in state custody

by Ed Walsh

Murder suspect Adam Ezerski is back in Florida where he is expected to plead not guilty to charges that he murdered a 39-year-old gay man in Fort Lauderdale.

Ezerski, 19, was transferred from the Washoe County jail in Reno to the Broward County jail in Fort Lauderdale on Saturday, September 1. Ezerski did not fight extradition and Fort Lauderdale police say he has been cooperative with detectives.

Troy Young, the San Francisco man who befriended and was later arrested with Ezerski in Reno, was transferred out of the Reno jail on Wednesday, August 29. He is currently being held at the Deuel Vocational Institute in Tracy. DVI is a state prison and also serves as a "reception center," a place where inmates are

sent before the Department of Corrections figures out what to do with them.

Young, 37, is being charged with violating his parole for a drug conviction out of San Francisco. He allegedly violated parole by traveling out of state with Ezerski.

Young told the Bay Area Reporter that he's convinced of Ezerski's innocence. He said that while he was trying to get Ezerski to turn himself in, he helped him leave San Francisco and evade arrest until Ezerski was ready to surrender.

Both men were arrested at a Reno hotel on August 17 after the FBI agents were tipped off that the pair was headed there.

Ezerski is accused of strangling Anthony Martilotto in a Fort Lauderdale hotel room. In an exclusive interview with the B.A.R. days after his arrest, Ezerski said Martilotto threatened

his life and tried to rape him. Ezerski said he acted in self-defense because he had no other option.

Ezerski is also suspected of trying to kill San Francisco resident Kevin Begoon. Ezerski told the B.A.R. that he fought with Begoon after Begoon refused to pay him for sex. Begoon called Ezerski's claim a lie and said that although he was reluctant to report the incident to police, he did so out of concern that Ezerski would harm someone else.

Police initially suspected Ezerski of killing 76-year-old Irving Sicherer in Adventure, Florida, but they no longer believe he had anything to do with that crime. The fingerprints and footprints left at that crime scene don't match Ezerski's, police said. Also, a comparison of a tattoo on the suspect that was seen from a surveillance camera does not match Ezerski's tattoo. ▼

Transgender passenger sues United

United Press International

United Airlines passenger Richard Ward filed a lawsuit against the airline after he said the airline ordered him off an Omaha-to-Chicago flight and told him to take off the women's clothing he was wearing before the flight could proceed.

The transgender passenger, also known as Sarah West, said the airline insisted he change his clothing so that he would look more like his passport picture.

In a suit filed Tuesday, Septem-

ber 4 in Cook County Circuit Court, Ward said even a letter from his doctor explaining he was undergoing treatment for "male to female transsexualism" couldn't convince United personnel it was normal for him to dress like a woman. The suit, seeking \$50,000 in damages, alleges United employees called Ward "Mr. and other male terms in front of other passengers intending to cause [him] great humiliation and embarrassment."

The incident occurred aboard United Flight 314 from Omaha, Nebraska to Chicago. Ward was

then scheduled to catch a connecting flight to London's Heathrow Airport. United asked Ward to present his identification and he showed a passport indicating he was male. The delays caused by his clothing change forced him to miss his connecting flight.

Ward "suffered deep emotional stress ... depression, and ... has further needed to seek additional counseling as a direct result of the humiliation and debasement suffered at the hands" of the airline, the suit alleges. United had no specific comment on the suit but cited its "record on diversity." ▼

Property taxes soar after partner's death

by Joe Dignan

As you enter Ellen Schaefer's home in Eureka Valley to the left, just off the hallway is what she calls "a little shrine." The cool light filters down from the skylight above on a few plants, a pedestal, a vase with a yellow rose in it and the plain box which holds the ashes of her partner of 30 years, Lucien McGuire.

Lucien died in January 2000. A few months later, the assessor's office called.

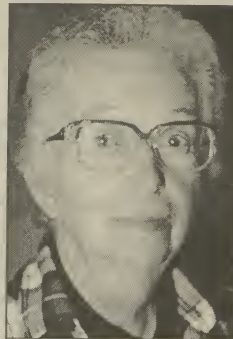
"I was completely surprised. It comes on you so unexpectedly. Proposition 13 was there for a reason," said Schaefer.

The assessed value of their home went from just under \$37,000 to over \$300,000, and the property tax bill from about \$400 to over \$3,000.

"My first thought was that I would have to sell the house," said 70-year-old Schaefer.

The couple had bought it jointly in 1974 after having rented it for a few years.

In 1978 Proposition 13 was passed to curb soaring property tax bills. It provided that all property valuations in the state would be rolled back to 1975 levels and could not be increased by more than 2 percent per year. It also provided that married couples could pass on their property to



Ellen Schaefer

their spouses without triggering a reassessment. Under Proposition 13, those couples can also pass on the property to their children, and the children to their children, in perpetuity, without a change in the taxable value.

Domestic partners do not have the same benefits.

"This is clearly a civil rights issue of discrimination against one class of people," said Schaefer. "We shared all the expenses of the house, as well as all the other expenses and aspects of our life together. We split the property taxes and other house expenses half-and-half. We always thought of ourselves as married."

Under a measure introduced by San Francisco Supervisor Mark Leno last month, that situation could be changed, but not by the city.

Proposition 13 is state law, and only state or federal law can change it. Leno's measure calls on state lawmakers to pass legislation that would provide domestic partners who are also joint tenants the same protections from reassessments as married couples.

It is not known when such state legislation might be crafted. The Legislature is just now wrapping up its current session and new bills cannot be introduced. Leno, who is running for the 13th District Assembly seat against former Supervisor Harry Britt, could introduce such legislation himself next year if he wins that race.

"This is yet another example of how same-gendered couples live as second-class citizens. In some cases this injustice can lead to an older surviving partner on a fixed income losing his or her lifelong home," said Leno.

Assemblywoman Carole Migden (D-San Francisco) has authored a domestic partners rights bill, AB25, which is pending in the state Legislature. This legislation provides many protections for domestic partners including adoption, health coverage, intestate succession and disability benefits, but it does not address property taxes.

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OPEN FORUM

Another low blow from Florida

Decades ago, Florida gave us the homophobic Anita Bryant. Last year, Florida, the state that is run by President Bush's brother, Jeb, gave us the hanging chad, seemingly endless recounts, and reports of African Americans being denied the right to vote during the bitterly contested presidential election. Now, Florida has given the gay community another blow with a judge's ruling last week that upholds the state's ban on gays' ability to adopt children; never mind that gays in Florida serve as foster parents and are often the only stable adult in the lives of troubled children who are temporarily entrusted in their care. When gay parents want to make that relationship permanent through adoption, they cannot — as Judge James Lawrence King decided last week that the state's strict law against gay adoption violates no rights.

Rather, the state Department of Children and Families said children eligible for adoption were better off in "homes stabilized by marriage." The state agency used this argument in its successful effort to counter a lawsuit filed by gay foster parents — and Judge King shamelessly agreed with it!

This argument is a variation of the flawed logic used by those social conservatives who created a minor buzz this summer with their announcement to start a drive for a constitutional amendment banning gay marriage. The reasoning is that children are better off raised in homes with a so-called traditional family (read: a husband and wife); but this argument fails to acknowledge the reality of today's society in which more and more children are raised by single parents, extended family members, and other alternative family structures. Gays and lesbians (whether or not they are in committed relationships) can and do provide stable, nurturing homes for children, and often these children have medical or other

problems that leave them at risk of not being adopted at all.

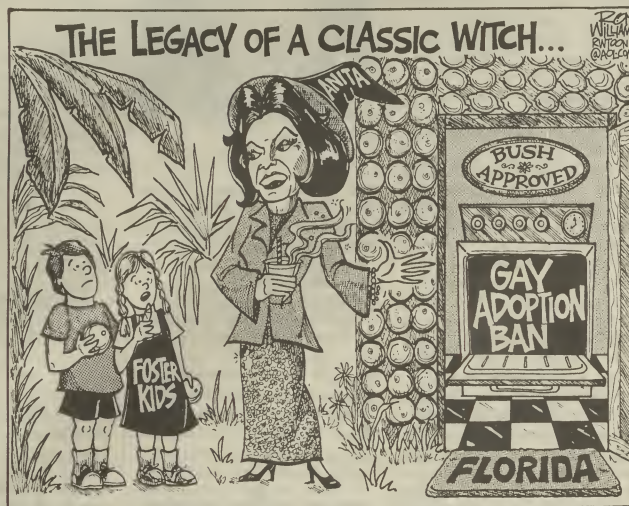
Judge King's decision smacks of unfairness. As Leslie Cooper, a staff attorney with the American Civil Liberties Union, pointed out, single heterosexual people can and do adopt children under Florida law. Given the state's apparent obsession with only letting married couples adopt, we conclude that Judge King's decision was homophobic pure and simple.

Today, more than ever, gays and lesbians are having families, whether

through adoption, sperm donors, or other arrangements. There is no evidence that children are better off being raised by heterosexual couples than by gay couples; in fact, we would argue that kids raised by gays and lesbians are more likely to be brought up in homes that teach tolerance and respect for others.

Gays will have to work long and hard to achieve equality in marriage and adoption issues. Social conservatives can't see beyond their own bigoted thinking and can't accept that we are just like everyone else. ▼

Editorial



A time for reflection

by Seth Watkins

The candlelight vigil held on Saturday, August 25 in San Francisco for Fred Martinez Jr. was very moving and special for both Pauline Mitchell and Gabi Clayton. It went just as well for those in attendance.

It was a time to reflect on and honor a young 16-year-old "nadleeh," a Navajo term for one who acts and looks like a woman and like a man. In our language the terms two-spirit, gay, and transgender have been used to describe FC — as he was known to his friends and family. However, the Navajo term means so much more culturally than some of us may understand without having talked with a Navajo person or Fred's mother.

I had the pleasure of getting to know Pauline Mitchell over the weekend and I can't put into words how brave and amazing this woman is. She has taken hold of the tragic death of her youngest son and told his story to hundreds of people across the state of Colorado and in other states.

Pauline, unfortunately, isn't alone. There is also Gabi Clayton, whose son Bill was the victim of a hate crime back in April 1995 and was devastated to the point that he chose to end his own life a month later, even though he had the love and support of his friends and family. Bill's untimely death was a stepping-stone for Gabi and for the past six years, she's been wandering the country telling the nation about her son Bill. She has also taken an active role in PFLAG and has been comforting, supporting, and inspiring to other mothers and families of hate crime victims. Gabi has the grace, patience, and fortitude of one who's seen many battles in the war against hatred and bigotry and she's not about to stop. She will continue to take Bill's story and that of FC Martinez to the ears of many people to come.

With Gabi walks Carol Wagner, Judy Shepard, Betty DeGeneres, Patricia Kuttles, Dorothy Hajdys-Holman, and now, Pauline Mitchell. These mothers of those who've been targeted, harassed, or murdered will

do the work that so many LGBT individuals should be doing. The LGBT community can't afford to sit back and let another tragedy pass without once again standing up and demanding that our lives and those within our community and other communities who've experienced hate violence are precious and meaningful. It's time for us to ban together with these other communities and our own mothers and to take a solid stand against hatred, homophobia, and transphobia. One more senseless act of violence should not be tolerated or ignored. It should be raised up on the wings of the Eagle and cried out to the heavens that it will not happen again.

I saw 300 people attend the vigil for FC even though it had a lot of publicity. Even marching through our strongest neighborhood — the Castro — on a busy Saturday night fewer than expected turned out to honor Fred's memory. This isn't acceptable. It's a shame that so many individuals and organizations came out to support and sponsor Gabi Clayton and Pauline Mitchell to be here with us in San Francisco and that only a few hundred showed up. Those who did came mainly from the Native American (Navajo) and transgender communities and for that, I am grateful and proud. I know who I did and didn't see there and I hope that if we have to do this again that it will be different. Perhaps when the community center is finished a stronger audience will attend, perhaps not. I can only hope that those who weren't there will not forget FC Martinez and will do something to end hatred in the world.

When Pauline told me that Fred didn't have a headstone yet, I was surprised, even though I shouldn't have been. FC came from a poor background even though his mother and family worked hard and are a proud people. Still, he should have a headstone. So with the help of those in the audience, we were able to raise \$725 toward Fred's headstone and to help with funeral expenses.

If anyone didn't get the chance to con-

tribute or would like to make a donation, make checks payable to the Fred Martinez Jr. Memorial Fund and send to Citizens' Bank of Cortez, Post Office Drawer "T" Cortez, CO 81321.

I'd like to take the time to thank Pauline Mitchell, Gabi Clayton, John Peters-Campbell of 4CGLAD in Colorado, and those that attended the vigil.

Our speakers: Larry Kiaraiuk, Prado Gomez, Gwen Smith, Yosenio Lewis, and Kirk Bell. Outstanding Navajo song offerings from Marlene Frank, and Qwo-Li Driskill of Seattle for his poem honoring FC's memory.

I'd also like to thank Billy Pick, Mike Shriver, Supervisor Gavin Newsom, Jeff Sheehy, and Frank Fitzpatrick at United Airlines for helping fly them here. Tracy Stark and the Cathedral Hill Hotel on Van Ness Avenue and Elizabeth Davis for helping with hotel accommodations. Supervisor Mark Leno, Catherine Dodd of Congresswoman Nancy Pelosi's office, Supervisor Tom Ammann, and Supervisor Jake McGoldrick for helping with official condolences from the city and county of San Francisco and from Congress.

Our co-sponsors: MCC; Glide Memorial National Transgender Advocacy Coalition; the National Native American AIDS Prevention Center; Parents, Families and Friends of Lesbians and Gays; the Gay and Lesbian Alliance Against Defamation; Bay Area American Indian Two-Spirits; Community United Against Violence; the National Center for Lesbian Rights; the San Francisco Transgender Civil Rights Implementation Task Force; Proyecto ContraSIDA Por Vida; ELLAS en Acción; and the Sisters of Perpetual Indulgence.

I'd also like to thank Glide Memorial, the Reverend Cecil Williams, Janice Mirikitani, and the Reverend Douglas Fitch for honoring Fred's memory and welcoming Pauline Mitchell, Gabi Clayton, John Peters-Campbell, and myself to their Sunday morning service. ▼

Guest Opinion

LETTERS

'Astonishing' club decision

The Harvey Milk LGBT Democratic Club's failure to endorse city Treasurer Susan Leal for re-election is astonishing [*"Milk Club picks Britt, Leal rebuffed for now," August 30*]. As a supervisor it was the steady hand of Susan Leal that made passage of the 1996 domestic partner benefits ordinance possible, and a key (and often unappreciated) vote by former Supervisor Barbara Kaufman that killed a move to table the legislation. Later, Archbishop William Levada and United Airlines attempted to smash the ordinance against the rocks of prejudice and injustice, and might have succeeded if not for Susan Leal, Barbara Kaufman, and Willie Brown, all of whom brokered a deal with Levada that brought the archdiocese into the fold. After that, United did not have a wing or a prayer.

Under the very able guidance and leadership of Susan Leal as city treasurer, San Francisco's investments realized a \$110 million profit last year. Well-managed and thoughtful investments that Susan has made for the city have provided such revenue year after year. Revenue that helps to fund needed social welfare programs, universal health care, employee benefits, and infrastructure improvements.

District 6 Democrats does have some profound differences with Treasurer Leal, but we are not about to let a few squabbles get in the way of returning Susan to the post that she has so capably filled these past four years. We want more of Susan Leal, not less. Go girl!

Frederick Hobson, President
District 6 Democrats
San Francisco

Issues in Assembly race

Regarding Victor Torres's letter in the *B.A.R.* (August 30): I've heard Harry Britt speak on a few occasions and I can honestly say that he's never "disparaged" Mark Leno's work on transgender medical benefits, medical marijuana, or affordable housing.

As for the homophobic ad that was run against Tom Ammiano in the last mayoral race, just for the record, I wrote the story about it in the *SF Bay Guardian*. Mark Leno did not respond to the ad until after the election and not until after I called for a comment for the story.

I agree with many others who have written letters about this campaign. Let's keep it about the issues. I want to hear both candidates addressing state issues important to San Francisco, such as Costa-Hawkins which restricts rent control; and the Ellis Act, which allows landlords to evict all of the tenants in their buildings. And what about reversing Proposition 22 and securing marriage for queers in California?

Tommi Avicelli Mecca
San Francisco

In defense of gay youth

I would like to respond to a letter written by John Cailleau [*Mailstrom, August 23*] where he attacks the younger gay population. As a 25-year-old full-time graduate student with three jobs who has been in a relationship of over two years, I find it sad and unfortunate that some gay seniors view today's gay youth in such a bad light.

Aside from being a responsible, educated member of our community I also have many gay seniors as friends. I do not prey on or exploit them but simply enjoy their company and friendships. My advice to Mr. Cailleau would be to stop judging all gay youth from one or two bad dating situations, of which he has obviously been a victim. Not all gay youth are "parasites." Maybe he should reflect on his misjudgments of who he chooses to call friends or date. After all, as Victor Hugo put it, "Youth, even in its sorrows, has a brilliance of its own."

Jerry Sagala
San Francisco

Luck or the lack of it

Regarding the August 16 story, "Statistical risk of oral HIV transmission estimated at zero": for those of us infected orally, our odds of having it for the rest of our lives are 100 percent. The length of the study is not stated, but if 20 percent of 198 participants reported receptive oral intercourse with an HIV-positive partner, and 40 percent of these swallowed ejaculate, that totals 16 men who didn't get infected, a very small sample. Including myself, I know more than 16 men who did get infected orally, many of us with only one or two exposures. It's about luck or the lack of it. Many of our cases are well documented—including my case—genotyping with the man from whom I acquired it. I haven't had receptive anal sex since February 1975 (hemorrhoids), only had insertive anal sex with a condom a couple of times a year, and had previously tested negative exactly 20 times, mostly as a participant in various studies.

I can't reverse what happened to me, but I'll be angry every time I meet another man who was recently infected orally because the "experts" aren't getting the word out. Are some people in the HIV "industry" making sure they stay employed? I go to oral

sex seminars sometimes to hear what they're teaching. Some are great, but once a guy from the Stop AIDS Project detailed five documented cases, including mine, and then said "the problem with these cases is it's just like alien abductions—there's no evidence, and nobody ever sees it happen." Does anybody actually see the virus transmitted anally or vaginally? Implying that we're lying does absolutely nothing for our health or for prevention of future cases. Certainly the odds of transmission are lower with oral than with receptive anal sex; the odds of getting killed if a motorcycle hits you are lower than for an 18-wheeler, too, but I don't think you'd want either to happen!

Brad Giusto
San Francisco

Follow Helms's example

It's rather comical to read all the insults from the gay community about the retirement of Jesse Helms from the U.S. Senate [*"Good riddance," August 23*]. What's more interesting is that Senator Helms has served over five terms and will retire to collect his pension and spend his time with his family and friends.

When you consider that just in San Francisco alone, over 20,000 victims of AIDS have died, mostly from the gay community, who is the victor here? The *Bay Area Reporter* has consistently provided us with details of gay murders, suicides, drug abuse, drug overdoses, alcoholism, bankruptcy, domestic quarrels, and separations, how can anyone in their right mind honestly say that Senator Helms was wrong in his criticisms?

So many of my friends have died as a result of their own doing whether it be from abuse of drugs, sexual practices, or self-destructive behavior, yet I have watched Senator Helms over the years progress quite well on a steady plane and now announce his voluntary retirement.

I would think that the staff of the *B.A.R.* would be better people if they would encourage their readers to emulate and follow the ways of Senator Helms and live a long, healthy life rather than cry and complain, as usual, about adults and big people who are always picking on us.

Andrew J. Betancourt
San Francisco

No community here?

Fifteen million dollars is being spent in San Francisco to build a lesbian and gay community center. Incorporating an historic Victorian building, the structure is billed as a new home for San Francisco's queer community.

In conversations with people in San Francisco, I often hear the same refrain: "There is no community here." The speaker often points to political apathy, a general fixation with physical attractiveness, and a general sense of distance from one another that leave us at home eating popcorn and watching old videos.

The word "community" is used so often, we often become confused by what it means.

We often hear the word community describe groups or places. The "gay community," the "black community," the "disabled community," the "insert name of community" community. When we use the word in this sense, we are often referring to a group of people who share a similar characteristic, lifestyle, or interest. Sometimes we might also use the word to describe a geographical area, such as "I live in this community."

But what we often forget is the second meaning of the word. Community also means a connection with those around us that penetrates the superficial. It is a deep understanding of the connections and interdependencies we share. Born of this understanding, community is the conscious choice to step outside ourselves as individuals and embrace our place as part of the larger whole: to commune with each other. In this way, we are often required to make efforts for the good of the whole that require the sacrifice of our individual privileges, but in return we gain security, connection, and satisfaction.

The reality is that being part of a community in the first sense in no way makes us part of a community in the second. Being part of a community where we gain a sense of belonging is a conscious effort, one that requires we step beyond ourselves and reach out to others. We don't simply arrive somewhere and instantly become part of the community; we have to reach out for it.

As much as we might initially recoil from the idea of a shared responsibility for and to those around us, the number of times I've heard people concerned over a "lack of community" brings me to believe that we hunger for community. However, as a group, we seem unable, or unwilling to take the steps to bring it into fruition.

As I watch the world around me, I become more and more conscious that we have considered a world that works to undermine community. As a culture, we have placed an extreme value on individual freedom that nearly obliterates our responsibilities to the large-

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er whole. We have created industries that tell us being human is intrinsically bad: we smell, our faces have creases, our bodies sag, we lack the attributes of youth, and that the God of our childhood doesn't really exist. In response we create more industries promising products to fill the void left by our shame and growing disconnection from each other and our spiritual selves. Despite the failure of these products to achieve this promise, we return repeatedly to the stores to buy more and more. Addicted to the hope of a quick cure for what ails us, we seem to move further and further away from the understanding of our real desire.

As the bulldozers and cranes continue to place glass and steel beside Market Street, I wonder what this community center will become. Will it magically create a place where people stop and embrace each other, realizing the myriad of invisible lines that connect us? Or, will it become another building where we pass each other in the halls, afraid to approach someone for fear of rejection, lack of physical attraction, or just plain indifference? Will our \$15 million structure make us understand that community is born out of something deep inside ourselves, a longing to connect with the larger whole? Or will its shiny glass simply reflect back to us the world as it already is?

Sister Betty Does
The Sisters of Perpetual Indulgence
San Francisco

Put the bench back

In response to David Bach's removal of the Names Project memorial bench from in front of his business on Market Street, I would like to call his attention to the lyrics of a popular song by Banco de Gaia:

*"Wherever you may be he's going to say give me a drink,
and you may not feel like giving him a drink.
But if you'll just give him a drink
the Holy Ghost is going to come along side of you
he's going to hook up with you and you're going to
end up in the spirit of love."*

This ancient wisdom applies to providing people with a place to be seated as well – whether or not they are housed.

The Spirit of Love is where we are all headed at any rate, so why not speed up the process a bit by simply putting the bench back? I know you will be glad you did. If you have any doubt about this, just listen to the album *The Magical Sounds of Banco de Gaia*.

Tim Sullivan
Chandler, Arizona

Heart's in right place

Read Jack Tilney's letter with great interest [Mailstrom, August 2]. Like most members of the PC brigade, his heart's in the right place, he just doesn't have all the facts.

Since it's logical to assume that anyone reading this paper can be placed under the umbrella title of "gay," let's take a good look at the Mideast crisis from a gay perspective.

Israel is one of the few nations on Earth to have a national gay rights law, something we sure as hell don't have here in the good, old USA. Palestinians, like most Arabs, consider gays to be criminals.

Israel supports gays in the military and domestic partnership. Palestinian culture supports their clergy openly calling for the murder of gays (and Jews) wherever they may be found.

In many Arab cultures, it remains a capital crime just to be gay. It also remains a crime, in a number of Arab states, to teach women how to read, write, and drive a car.

The only Arabs I have ever met who do not support this sick, barbaric mentality are gay Arabs, and that's because they've been subjected to a level of violence from their own people that makes our Christian right pale in comparison.

Just for the record, Israel has said it would like to live in peace with the Palestinians. Palestinians say they don't want peace with Israel. How do you make peace with someone who doesn't want peace?

So, Mr. Tilney and other members of the PC brigade, I know you mean well. But know who you support, and who you don't.

David Alexander Nahmod
Hoboken, New Jersey

About case in Egypt

This is in response to "Anti-gay crackdowns in Egypt, India spur concern over rights" [July 26]. Scott Long says, "I think it's appalling to see Islam, a religion of mercy and community, used for short-term and highly cynical political ends," and also asserts that "the Koran views homosexuality strictly in a way similar to that in Leviticus in the Bible."

Actually this is not quite the case. The *Christian Research Report* (September/October 1997) claims that, "Now, God has spoken very clearly in scripture

on the subject of homosexuality. In fact, God has spoken so clearly and forcefully on this subject that if we were to suppose that scripture does not clearly condemn the practice of homosexuality, I am hard-pressed to think how He might have worded scripture any differently in order to more thoroughly convey the message that homosexuality in any form is sin."

Hank Hanegraaff refers to Leviticus 18:22 and Leviticus 20:13 as his sole authority in the Old Testament. Leviticus 18:22 says, "You shall not lie with a male as with a woman. It is an abomination" (NKJV). Leviticus 20:13 says, "If a man lies with a male as he lies with a woman, both of them have committed an abomination" (NKJV).

Leviticus 18:22 is in a series in which Moses is to speak to the children of Israel. This specific law is not currently being enforced in the state of Israel.

If someone were to ask me what Jesus would have said about homosexuality, I would suspect he would have said that those who were born under the laws of Moses were bound by them.

Jesus refers to adultery in the Sermon on the Mount, and said, "He who is without sin among you, let him throw a stone at her first," (John 8:7, NKJV).

I would suspect that he would have taken the same position in cases of violations of Leviticus 18:22.

Philip Novak, in his *The World's Wisdom*, refers to homosexual acts among acts forbidden in Islam. He cites as his first reference 4:16 of the Quran; 4:15-16 says, "If any of your women is guilty of unnatural offense, bring four of your witnesses to give evidence; if they testify against them, retain them in the houses until death, or until God provide some other way for them."

His second reference is to 26:166 of the Quran; 26:165-166 says, "Why do you go for males unlike all other creatures, leaving the consorts your Lord has made for you? But you are a people who exceeds the bounds."

Deuteronomy 9:6 says, "Therefore understand that the Lord your God is not giving you this good land to possess because of your righteousness for you are a stiff-necked people" (NKJV).

The punishments being inflicted upon the 52 Egyptian men are certainly not consistent with the laws of Moses, the teachings of Jesus, and Islamic law as revealed in the Quran.

Robert V. Wood
San Francisco

Reminded of Tolstoy

Upon reading about the unfortunate travails of Larry Kramer by Jeff Getty (Survive AIDS, August 30), I was immediately reminded of the Leo Tolstoy quote from the front of *What If Everything You Thought You Knew About AIDS Was Wrong?* by Christine Maggiore. I believe it is pertinent to Larry Kramer and other devotees of the modern medicine religion:

*"I know that most men,
including those at ease with problems
of the greatest complexity, can seldom accept
even the simplest and most obvious truth
if it would oblige them to admit the falsity
of conclusions which they have delighted in
explaining to colleagues, proudly taught to others,
and which they have woven, thread by thread,
into the fabric of their lives."*

Jerry McPherson
Oakland, California

Enjoys supe's antics

I, for one, enjoy the fiery antics of our young, idealistic, and rowdy Supervisor Chris Daly. Who needs regular politics – let's settle disputes with slugs and screaming like those politicians in Korea! Makes for great news reading.

Reminds me of another passionate young district supe that SF elected long ago, but this one quickly grew disillusioned with city politics and quit like a real damn queen. Then, when he asked for his job back, Mayor George Moscone refused, so this man, Dan White, killed the mayor, along with Supervisor Harvey Milk. Wow. Talk about headlines.

I don't mean to imply that Chris Daly would follow in Dan White's footsteps. I fully support his radical policies, and would love to see much more.

One cheery footnote to this story for all you baby queers who never heard it before: a jury of our hetero "peers" did convict Dan White – of manslaughter. He walked after seven years. You should have seen the fireworks in the Castro that night after the verdict – especially the burning cop cars.

Christian Matthews
San Francisco

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POLITICS

Democrats gain House seat; Legislative lines change little

by Wayne Friday

California lawmakers proposed new political boundaries for the state following the 2000 census and while national Democratic leaders had hoped at one time that redrawing California's congressional lines might produce two or three new seats for the party — offsetting expected GOP House gains in those states where Republicans control the process — the announced plans make few changes in California congressional boundaries and reflect an informal agreement between state Democratic and Republican leaders that result pretty much in preserving the current congressional lineup of 32 Democrats and 20 Republicans.

The single U.S. House seat that California does gain — the state's new 53rd District — as a result of population growth, will, however, be earmarked for a Los Angeles County area, set for a largely Latino, Democratic district. And although state legislators will hold hearings during the next couple of weeks discussing the redistricting lines for both the state Senate and the Assembly, there is little, if any, change expected in the current statewide lineup of legislative seats.

The 80-member Assembly currently has 50 Democrats and 30 Republicans; the 40-member state Senate has 26 Democrats and 14 Republicans, and that is likely the way it will stay at least for the next election.

In San Francisco, the 12th Assembly District, currently represented by Assemblyman **Kevin Shelley**, picked up a few thousand voters, going a bit further south picking up more of Daly City, and incidentally, making the 12th District a bit more Asian-friendly, adding a number of Filipino voters. District 13, represented by Assemblywoman **Carole Migden**, added an additional 5 percent in population, and picked up the rest of Bernal Heights plus the outer Noe Valley/Glen Park areas. Politically, the heavily-Democratic 13th District becomes a little more left-leaning, and some would say perhaps the most "naturally gay-lesbian" Assembly district in the state.

Both Assembly members, Migden and Shelley, will be termed out at the end of their current terms. Migden is a candidate in the March 2002 election for the 1st District Board of Equalization and Shelley is a candidate for the Democratic nomination for California secretary of state.

San Francisco Supervisor **Mark Leno** is thought to be the early favorite to succeed Migden in District 13; Leno is opposed in the March 2003 Democratic primary by **Harry Britt**, who served on the Board of Supervisors in the 1980s. In District 12, Supervisor **Leland Yee** is considered the likely candidate to succeed Shelley; the filing date for these two seats

has not closed, however, and other candidates may eventually come forth in both districts.

Politics and people

There is a well-financed movement statewide to approve a constitutional amendment for the March 2002 ballot that, if approved, would give otherwise termed-out legislators additional time. If passed, the initiative would allow a term limit extension for sitting legislators (beginning in the 2004 election cycle) that means one additional four-year term for state senators (for a total of 12 years), while Assembly members could get two additional two-year terms (for a total of 10 years). The group gathering the necessary signatures, known as Citizens Right to Petition, reportedly has collected nearly 900,000 signatures, more than needed to get the measure on the ballot; they are expected to turn in 1.1 million signatures to make sure the initiative qualifies for the ballot.

Although he will likely have no serious opposition in the March Democratic primary, Governor **Gray Davis** last week trumpeted the endorsements of eight of the state's mayors, including San Francisco Mayor **Willie Brown**, Sacramento Mayor **Heather Fargo**, San Jose Mayor **Ron Gonzales**, and Oakland Mayor **Jerry Brown**. Noticeably absent was L.A.'s new mayor, **James Hahn**, also a Democrat (Davis endorsed Hahn's opponent in the April election), but Davis said of Hahn: "He's a good Democrat, and I hope that, down the road, Mayor Hahn will soon join us."

Speaking of next year's election, the California Republican Party is in such bad shape that the party goes into its state convention in Los Angeles this month without announced candidates for three statewide offices: attorney general, treasurer, and insurance commissioner.

One of the more interesting Democratic primary contests, however, will be the race for state insurance commissioner. Former Commissioner **John Garamendi** is again seeking the post in a political comeback attempt, and is opposed by two other announced Democrats — Assemblyman **Tom Calderon** (D-Montebello) and former Assemblyman **Tom Unger**. The current appointed insurance commissioner, **Harry Low**, a San Franciscan, has not announced whether he will seek to keep the post.

It doesn't look all that good for the national Republicans either as they look to the 2002 congressional elections; according to a *USA Today/CNN/Gallup* Poll released this week, **George W. Bush** and the Republicans have fallen behind the Democrats in the war of words over the fast-eroding federal budget surplus. Americans are twice as likely to hold Bush "very responsible" for the declining surplus than con-

gressional Democrats, by 33 percent to 15 percent. Some 73 percent of those asked view the vanishing surplus as a "very serious or somewhat serious" problem, and 54 percent expect next year's budget to produce a deficit. Definitely troublesome news for G.W. and the Republican Party as next year's election approaches.

The Duluth City Council in Minnesota last week defied Mayor **Gary Doty's** veto of a resolution supporting the Duluth Superior Twin Ports GLBT Pride festival; the council officially recognized the event, making it the first time the city officially did so since the festival began in the late 1980s.

And, as we reported last week, American teenagers are more likely than their parents to support the legalization of gay marriage and other equal rights for gay men and lesbians, a national survey of 1,000 high school seniors has found. The survey, conducted by researchers at Hamilton College in Clinton, New York, found that two-thirds of the students supported the legal recognition of gay marriage. That compares with about a third of adults in AP and Gallup organization surveys; more than two-thirds of the teenagers also said gay couples should be permitted to adopt children.

Meanwhile, a federal judge ruled that Florida's law banning gays from adopting children is valid. The Florida judge said that the state has a legitimate interest in allowing only legally married couples to adopt. The law is considered the nation's toughest ban on gay adoptions; it bans adoptions by any gay or lesbian individuals or couples. Mississippi and Utah also ban adoptions by same-sex couples. An appeal of the latest Florida ruling is likely.

A reader sent me this editorial from the Peoria, Illinois *Journal Star*: "Jesse Helms has been a homophobic racist, a firebrand, and an expert at the politics of scapegoating and obstructionism ... pundits say his retirement will mark the end of an era; we say it will mark the welcome end of a national embarrassment."

And how ironic is this? **Ray Warren**, a Superior Court judge in Charlotte, North Carolina who two years ago publicly announced his homosexuality and renounced his membership in the Republican Party, announced this week that he will seek the Democratic nomination next year to succeed Helms. The leading Democratic candidate in that race, however, is North Carolina Secretary of State **Elaine Marshall**, who, if she wins the Democratic primary, will likely face another woman, Republican **Elizabeth Dole**, in the November 2002 election.

The race for the Democratic nomination for the 13th District Assembly seat is getting a bit testy. Last week, one candidate, **Harry Britt**, not known for having anything good to say about Mayor Willie Brown, was quoted in the *San Francisco Examiner* as disingering the mayor by saying "An endorsement by Willie would be the kiss of death for Mark [Leno]." So, guess who was spotted the next

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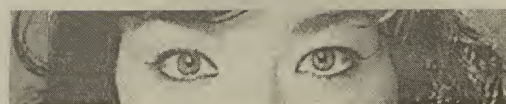
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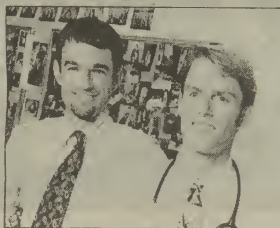


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Transgendered woman: Dual citizenship

by Gwendolyn Ann Smith

I have dual citizenship. No, I do not live in two different countries. I live in two states of being. I am a transgendered woman.

There are many who would point at me, born as a male and living my life as a woman, and say that I own no claim to "woman." I am transgendered, and that is all I can ever be.

There are also those that would say, given all that I have done on my life-path, that I am solely a woman, and that transgendered is a title that I need no longer claim in my life.

Yet I retain my dual citizenship. I don't look at this as an either/or proposition, nor could I choose one or the other if it came down to that choice.

I feel comfortable with both, and that feels right to me. It's the best way for me to describe just who and what I am. Yet many would disagree, and would rather I was only one or the other.

Claiming woman, for example, is a very rocky slope. I may see myself as a woman, yet that would not allow me to be a member of the 100 Lesbians and Our Friends organization, nor may it be enough to allow me into the Michigan Womyn's Music Festival. Never mind that I am far too high maintenance to go camping off in the woods.

These groups would likely point to my history as proof that I cannot claim any stake in being a woman. While much of my past is rather atypical for many men, and some of it is typical for many women, I cannot and will not deny that I was raised and socialized as a man, and did appear as one in the world for a large period of my life. I simply cannot deny that my history is important.

I would disagree, however, that one's personal history is a sole indicator in whether one is a man or woman, and that one can move from one to the other in the eyes of society. There is simply more at work than simple history.

I should add that I also cannot deny that I have enjoyed some benefits of my history. The biggest of



these is being able to marry my lover, a bonding which I still enjoy regardless of the political climate toward same-sex marriage. Neither my partner nor I would have been able to marry without me having such a history.

Because of this, many would say that I simply cannot be a woman. Yet I'm just not given a lot of choices in this world. If I

have to look at woman as the opposite of man — and if I have to be one or the other — then woman fits my body and experience better than man does.

But I have dual citizenship. I also claim transgendered, which is something that is looked down upon in some transgendered circles. The irony is not lost on me.

Some would say that when you reach a certain point in a transgendered journey, one no longer is transgendered. They have reached a stage where they are solely man or woman, and a transgender label is no longer appropriate.

The view that one eventually stops being transgendered also points to the heart of the very words the community uses. Transsexual and transgender imply a state of motion, that "trans" element that defines a shift from one state of being to another, and implies that there is both a clear beginning and a clear end to this state of flux.

We never truly have a "starting point" for being transgendered, as much of this is likely determined in the womb. The closest we can point to as the "start" of being

transgendered is when we begin to explore our feelings. Yet the feelings existed long before we opted to deal with them. They exist long after we embark on a trans journey, as well.

The "ending point" is also fuzzy. While many — myself included — see being transgendered as a lifelong condition, others feel that genital reassignment surgery is the end of one's transgendered journey, and that moment where one is no longer transgendered.

It's a deeply held part of transgender mythology: the concept that surgery will not only alter your physical body, but will also rid you of an unsightly past.

How nice it would be if this could be achieved. Years, even decades of social conditioning and physical ability wiped away by the cut of a scalpel, replaced with both the history and function of one's reconstructed genitals.

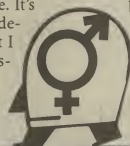
Yet — like I said — history is important. Where we came from, and the experiences we have had along the way, are what make us who we are. I cannot refuse my history any more than I can refuse my ethnicity, or the environment I grew up in, or my agnostic upbringing.

But our history is also affected by the feelings that we have held over all those years. Feelings may be the key to it all, or at least equal our history in value. If I didn't feel I was a woman in the first place, I would not have taken such a difficult journey to express my womanhood.

It's my feelings that make me a woman. It's my history that makes me transgendered.

I opt to celebrate both. ▼

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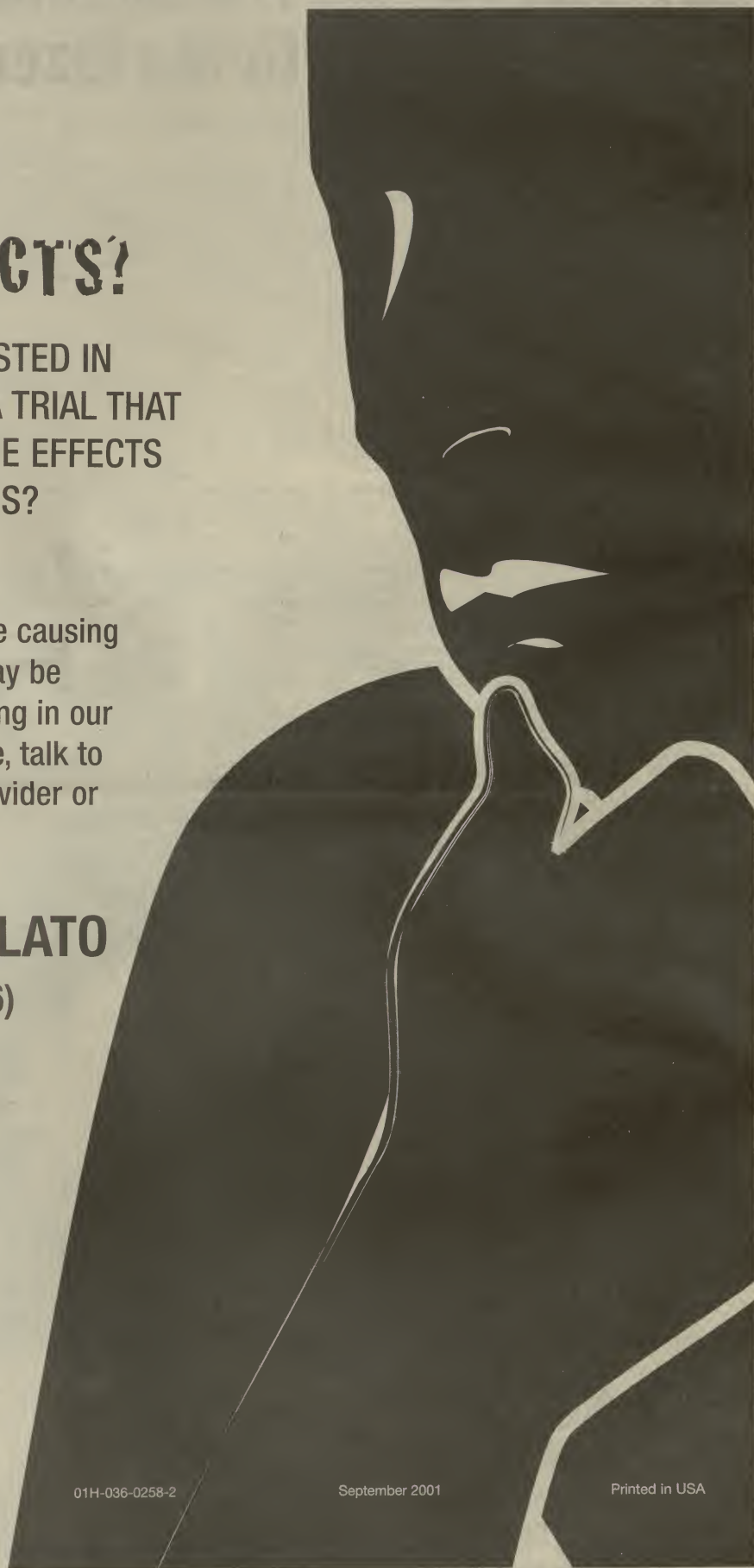
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The First Amendment to the rescue

by Dale Carpenter

"Congress shall make no law ... abridging the freedom of speech."

Straight from the First Amendment, those may be the most important words in the English language for gay Americans. It might be a good idea for some yahoo politicians around the country to read them. I have in mind two politicians in particular, the governor of South Dakota and the mayor of Oklahoma City, who'd apparently prefer a First Amendment that doesn't apply to homosexuals. They're both fully prepared to sacrifice sound public policy rather than let gays enjoy free speech.

The First Amendment created gay America. For advocates of gay legal and social equality there has been no more reliable and important constitutional text. The free-

doms it guarantees — including the freedoms of speech and association — have protected gay cultural and political institutions from state regulation designed to impose a contrary vision of the good life. Gay organizations, bars, newspapers, radio programs, television shows — all these would be swept away in the absence of a strong First Amendment.

Evenhanded and detached from passions to an unusual degree for a jurisprudence, the First Amendment sheltered gays even when most of the country thought we were not just immoral, but also sick and dangerous. In an era of almost unrelenting hostility, law professor William Eskridge has written, the First Amendment supplied "an appealing normative argument in both the political and judicial arenas." The shelter af-

forded by the First Amendment allowed gays to organize for the purpose of accumulating and applying political power, a precondition for the effective exercise of other important liberties.

In its protection of the rights of those accused of crime, the 14th Amendment's due process clause is the First Amendment's only serious constitutional competitor for pride of place in assisting gay-equality advocates. The criminal procedure protections it guarantees have been powerful weapons against state prosecutions of gay people for a variety of criminal offenses, including the violation of sodomy laws.

Yet even these protections did not significantly reduce arrest rates of gay people for consensual sexual crimes until gay political power forced police departments to consider our interests. The development of gay political power, however, has depended in the first instance on the liberty of gays to organize in groups free of state regulation impinging on their internal affairs, including the content of their message and the composition of their membership.

This freedom, in turn, depends on a strong and principled First Amendment committed to protecting unpopular opinions and speech by individuals or groups the state disdains. Government generally cannot discriminate against a person or group based on the content of their message.

Somebody better tell that to South Dakota. As do many states, South Dakota has an adopt-a-highway program that allows private groups to clean up a stretch of road in exchange for a public sign touting the group's contribution to beautification. Hundreds of groups participate.

The state rejected an application from the Sioux City Gay and Lesbian Coalition, however, saying the state does not allow official roadside signs for "advocacy groups." That is news to groups like the College Republicans, the Yankton County Democrats, the Wheat Growers Association, and the Animal Rights Advocates of South Dakota who have adopted stretches of highway and had their groups' names enshrined on the state's roads. It's not that the state forbids participation by advocacy groups; the state forbids participation by advocacy groups *whose message it does not like*. This the First Amendment, with its requirement of government content-neutrality, does not permit.

Faced with a likely lawsuit based on the First Amendment, Governor William Janklow at first threatened to cancel the entire program rather than let the gay coalition participate. In the end, he "compromised" by allowing the gay coalition to participate but ordering the state to take down every group's roadside sign. The loss of this public recognition will eliminate a significant incentive for groups to get involved.

Another chop-off-your-nose-to-spite-your-face move recently came from Oklahoma City. There, the city took down banners on city utility poles heralding the annual gay pride parade, sponsored by the Cimarron Alliance Foundation.

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Stop AIDS Project honors local heroes

by Matthew S. Bajko

A grassroots activist, a youth educator, a researcher, and a doctor will share the spotlight at the Stop AIDS Project's annual San Francisco HIV Prevention Awards this Monday, September 10.

Celebrating their accomplishments in the battle against HIV, the Stop AIDS project will honor Michael Lauro, Donna Saffioti-Johnson, Clark L. Taylor, and Dr. Tricia Gibbs at a star-studded event at Ruby Skye dance club. Honorary Chair Rita Moreno, the only female performer to have won an Oscar, an Emmy, a Tony, and a Grammy, and comedian Marga Gomez will host the twilght to midnight celebration of exotic fare, global entertainment, and club dancing.

"Each of these four leaders has been part of the battle against HIV for more than a decade," said Jorge Romero, Stop AIDS Project board president. "Their dedication and passion inspire both veterans and newcomers in the battle against the spread of HIV."

A longtime grassroots AIDS activist and former member of ACT UP/New Haven, Lauro helped found the AIDS Activists Against Violence & Lies Task Force. AAVL was the first organized response against AIDS denials in San Francisco.

"There is a small part of me that wonders if I am doing something wrong when people start giving me awards. Although, I am greatly

honored and I believe in the work of Stop AIDS," said Lauro, a member of Survive AIDS and an organizer of the annual AIDS Candlelight March from the Castro to City Hall. "I look at this as more an award for grassroots AIDS activism than as an award to me."

With more than 14 years working in the HIV prevention field, Saffioti-Johnson has dedicated herself to the education of young people. She is a leader in street-based outreach for out-of-school youth and gang members throughout the city and is currently the youth AIDS education project coordinator for Horizons Unlimited.

"I was pretty surprised, to be honest. A lot of times it is directors who are awarded," said Saffioti-Johnson. "I know a lot of people who work really hard and do innovative things. And they just never get recognized. People who have started great programs need the recognition. I think Stop AIDS is great for doing this."

Taylor began his work as an AIDS activist, researcher and educator in 1986 and pioneered the development of some of the first AIDS safer sex workshops. Today, he is the director of the Sex and AIDS Prevention Certificate Program at the Institute for Advanced Study of Human Sexuality. The former coordinator of the AIDS Education Offices at San Francisco Community Colleges, Taylor now mentors 20 colleges across the country for the American Association of Community Colleges.

"I feel like we are at a time where we have made a lot of ac-



AIDS activist Michael Lauro, right, was led away by authorities earlier this year after attempting to question Governor Gray Davis on HIV/AIDS issues. Lauro will be honored Monday by the Stop AIDS Project.

complishments. But we are also in a time where there is a lot of work to do," said Taylor, whose currently researching liquid condoms for anal sex.

As a co-founder of the San Francisco Free Clinic in 1993, Gibbs sought to provide services to those individuals in San Francisco who typically have limited access to health education and services due to lack of insurance

or knowledge.

This is the sixth year Stop AIDS has presented its HIV Prevention Awards. Established in 1984, the Stop AIDS Project is dedicated to preventing HIV transmission among all gay and bisexual men in San Francisco through multicultural, community-based organizing. The organization holds community workshops and forums, distributes free condoms to gay and bisexual men at more than 90 businesses throughout the city, and in 2000, launched a program to reach men who encounter other men online for sex.

Still recruiting for a permanent executive director, Stop AIDS is also trying to secure a new location in the Polk District for a small office space. Four months ago the

organization closed its Polk office due to facilities issues.

"It was a basement office prone to flooding, plus the owner of the building tried to double our rent," said Steve Gibson, co-executive director. "We still have a full-time staff person doing outreach in the Polk. We are trying to find desk space in the area with another business."

Stop AIDS' board is interviewing candidates to fill its executive director position. After its interim director's six-month contract expired, the board named Gibson and Darlene Weide as interim co-executive directors.

"It is hard to get good candidates when people across the country hear about power outages and high rents here in San Francisco," said Gibson.

Despite the hassles, Gibson said he is looking forward to this year's event. "I think we are going to have a good show this year," he said.

This year's event will feature performances by dance music diva Vicki Shepard and cabaret singer Samantha Samuels; performances by the Kent Strand Trio, San Francisco Taiko Dojo, jazz vocalist Karin Holloway, and illusionist Christian Minchillo of Magic Over the Rainbow. DJ Matt Consola will spin at the dance party which will feature a guest appearance by Pepper Mashay singing her smash hits "I've Got My Pride" and "Dive in the Pool."

The event will be from 6 to 9 p.m. with awards presented between 7:45 and 8:20 p.m. Dancing will go from 9 p.m. to midnight. Ruby Skye is located at 420 Mason Street.

Tickets for the awards show and dance party are available at \$75 and \$100. Tickets for the dance party only are also available for \$15. For more information or to purchase tickets visit www.hivpreventionawards.com or call (415) 575-0160 ext. 260. ▼



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Creatures featured at upcoming fundraisers

by Katie Szymanski

For LGBT folks who adore their furry babies, two upcoming events make raising money for worthy causes as fun as a dog walk in the park.

On Sunday, September 9, the San Francisco Society for the Prevention of Cruelty to Animals will host its annual "Animal Wingding" fundraiser, the splendid celebration of people and pets that manifests as a love-in and street fair in the Mission/Potrero neighborhood at 2500 16th Street.

There's not much left to the imagination at the Wingding, where one can find the newest pet toys and supplies; shop for animal arts and crafts; join a parade; mingle with veterinarians, trainers, and groomers; enter Fido and Fluffy in a "Star Search" competition and photo contest, and even adopt a new member of the family. Music, entertainment, and food will be available, and this year's event also features the first-ever "Pets in Drag" costume competition. Birds, gerbils, dogs, cats, and lizards celebrate their diversity from 10 a.m. to 4 p.m. The admission fee to the festival is a new cat or dog toy donation; entrance fees

for contests vary. Call (415) 522-3545 for more information, or visit www.sfsfca.org.

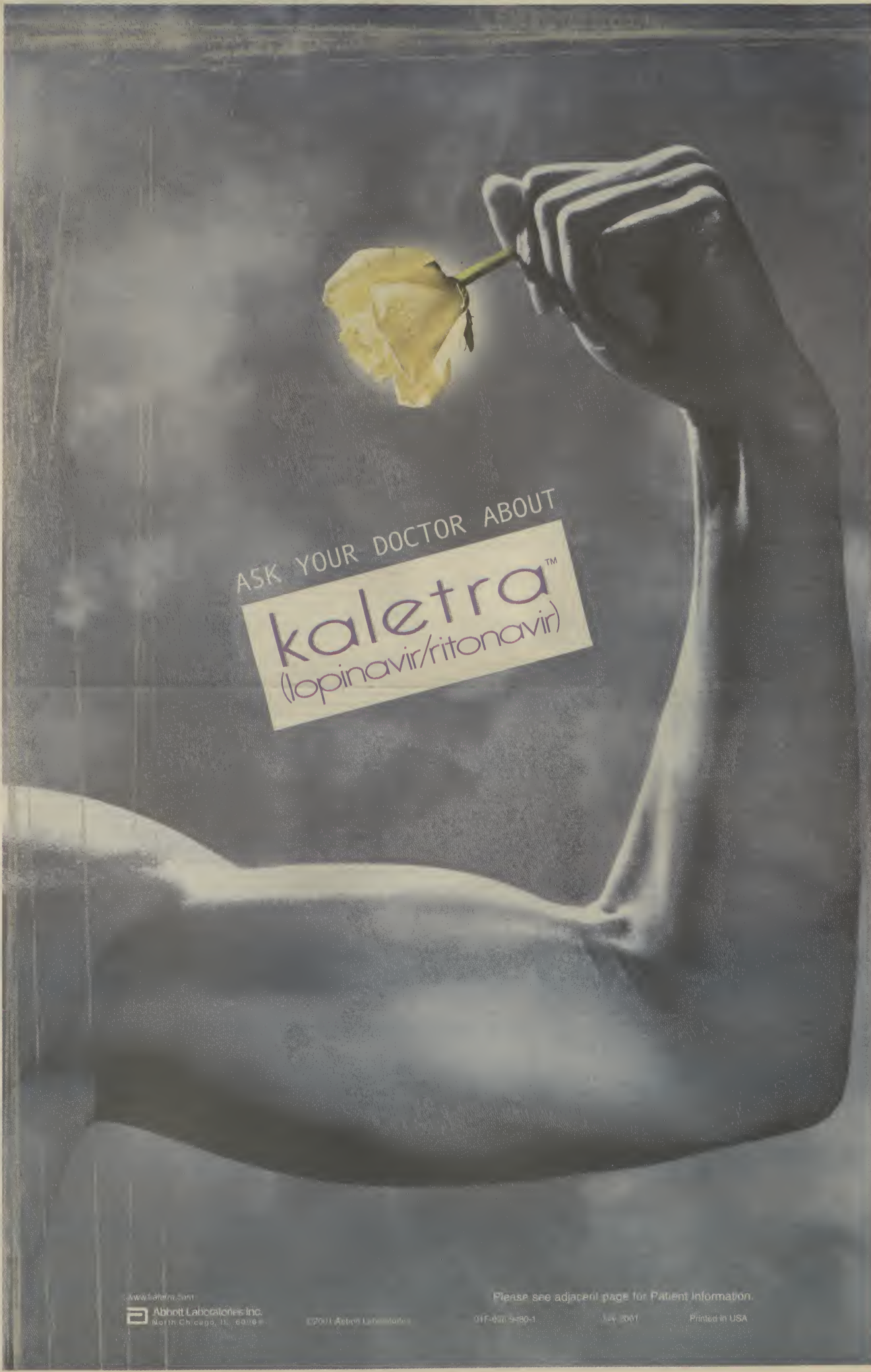
Fun run

Just when the pooches have recovered from the excitement comes the sixth annual "Doggone Fun Run," sponsored by Pets Are Wonderful Support, the AIDS service organization providing pet care to people with debilitating illnesses.

The event, to be held Sunday, September 16, is a run/walk that participants can do with their dogs through a 5-kilometer course in Golden Gate Park. Prizes will be awarded, from a souvenir T-shirt for collecting \$50 to \$99 in pledges, to a luxury hotel stay at nearby dog-friendly accommodations. The more you beg, the better the reward.

Musical entertainment will be provided by the bluegrass band Jimbo Trout, and post-run activities include a dog/human look-alike contest, and a "shoe chew."


The Fun Run goes from 9 a.m. to noon and departs from Speedway Meadow in Golden Gate Park. For more information, contact PAWS at (415) 241-1460 or visit www.pawssf.org, and get in touch, as organizers say, with your inner puppy. ▼



ASK YOUR DOCTOR ABOUT

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Please see adjacent page for Patient Information.

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July 2001

Printed in USA

KALETRA™
(lopinavir/ritonavir) capsules
(lopinavir/ritonavir) oral solution

ALERT: Find out about medicines that should NOT be taken with KALETRA. Please also read the section "MEDICINES YOU SHOULD NOT TAKE WITH KALETRA."

Patient Information

KALETRA™
(kuh-LEE-tra)

Generic Name: lopinavir/ritonavir
(lop-IN-uh-veer/rit-ON-uh-veer)

Read this leaflet carefully before you start taking KALETRA. Also, read it each time you get your KALETRA prescription refilled, in case something has changed. This information does not take the place of talking with your doctor when you start this medicine and at check ups. Ask your doctor if you have any questions about KALETRA.

What is KALETRA and how does it work?

KALETRA is a combination of two medicines. They are lopinavir and ritonavir. KALETRA is a type of medicine called an HIV (human immunodeficiency virus) protease (PRO-tee-ase) inhibitor. KALETRA is always used in combination with other anti-HIV medicines to treat people with human immunodeficiency virus (HIV) infection. KALETRA is for adults and for children age 6 months and older.

HIV infection destroys CD4 (T) cells, which are important to the immune system. After a large number of T cells are destroyed, acquired immune deficiency syndrome (AIDS) develops.

KALETRA blocks HIV protease, a chemical which is needed for HIV to multiply. KALETRA reduces the amount of HIV in your blood and increases the number of T cells. Reducing the amount of HIV in the blood reduces the chance of death or infections that happen when your immune system is weak (opportunistic infections).

Does KALETRA cure HIV or AIDS?

KALETRA does not cure HIV infection or AIDS. The long-term effects of KALETRA are not known at this time. People taking KALETRA may still get opportunistic infections or other conditions that happen with HIV infection. Some of these conditions are pneumonia, herpes virus infections, and *Mycobacterium avium* complex (MAC) infections.

Does KALETRA reduce the risk of passing HIV to others?

KALETRA does not reduce the risk of passing HIV to others through sexual contact or blood contamination. Continue to practice safe sex and do not use or share dirty needles.

How should I take KALETRA?

- You should stay under a doctor's care when taking KALETRA. Do not change your treatment or stop treatment without first talking with your doctor.
- You must take KALETRA every day exactly as your doctor prescribed it. The dose of KALETRA may be different for you than for other patients. Follow the directions from your doctor, exactly as written on the label.
- Dosing in adults (including children 12 years of age and older): The usual dose for adults is 3 capsules (400/100 mg) or 5.0 mL of the oral solution twice a day (morning and night), in combination with other anti-HIV medicines.
- Dosing in children from 6 months to 12 years of age: Children from 6 months to 12 years of age can also take KALETRA. The child's doctor will decide the right dose based on the child's weight.
- Take KALETRA with food to help it work better.
- Do not change your dose or stop taking KALETRA without first talking with your doctor.
- When your KALETRA supply starts to run low, get more from your doctor or pharmacy. This is very important because the amount of virus in your blood may increase if the medicine is stopped for even a short time. The virus may develop resistance to KALETRA and become harder to treat.
- Be sure to set up a schedule and follow it carefully.
- Only take medicine that has been prescribed specifically for you. Do not give KALETRA to others or take medicine prescribed for someone else.

What should I do if I miss a dose of KALETRA?

It is important that you do not miss any doses. If you miss a dose of KALETRA, take it as soon as possible and then take your next scheduled dose at its regular time. If it is almost time for your next dose, do not take the missed dose. Wait and take the next dose at the regular time. Do not double the next dose.

What happens if I take too much KALETRA?

If you suspect that you took more than the prescribed dose of this medicine, contact your local poison control center or emergency room immediately.

As with all prescription medicines, KALETRA should be kept out of the reach of young children. KALETRA liquid contains a large amount of alcohol. If a toddler or young child accidentally drinks more than the recommended dose of KALETRA, it could make him/her sick from too much alcohol. Contact your local poison control center or emergency room immediately if this happens.

Who should not take KALETRA?

Together with your doctor, you need to decide whether KALETRA is right for you.

- Do not take KALETRA if you are taking certain medicines. These could cause serious side effects that could cause death. Before you take KALETRA, you must tell your doctor about all the medicines you are taking or are planning to take. These include other prescription and non-prescription medicines and herbal supplements.

For more information about medicines you should not take with KALETRA, please read the section titled "MEDICINES YOU SHOULD NOT TAKE WITH KALETRA."

- Do not take KALETRA if you have an allergy to KALETRA or any of its ingredients, including ritonavir or lopinavir.

Can I take KALETRA with other medications?

KALETRA may interact with other medicines, including those you take without a prescription. You must tell your doctor about all the medicines you are taking or planning to take before you take KALETRA.

MEDICINES YOU SHOULD NOT TAKE WITH KALETRA.

Do not take the following medicines with KALETRA because they can cause serious problems or death if taken with KALETRA:

- Dihydroergotamine, ergonovine, ergotamine and methylergonovine such as Cafergot®, Migranal®, D.H.E. 45®, Ergotrate Maleate, Methergine, and others
- Halcion® (triazolam)
- Hismanal® (astemizole)
- Orap® (pimozide)
- Propulsid® (cisapride)
- Rythmol® (propafenone)
- Seldane® (terfenadine)
- Tambocor™ (flecainide)
- Versed® (midazolam)

- Do not take KALETRA with rifampin, also known as Rimactane®, Rifadin®, Rifater®, or Rifamate®. Rifampin may lower the amount of KALETRA in your blood and make it less effective.

- Do not take KALETRA with St. John's wort (hypericum perforatum), an herbal product sold as a dietary supplement, or products containing St. John's wort. Talk with your doctor if you are taking or planning to take St. John's wort. Taking St.

John's wort may decrease KALETRA levels and lead to increased viral load and possible resistance to KALETRA or cross-resistance to other anti-HIV medicines.

- Do not take KALETRA with the cholesterol-lowering medicines Mevacor® (lovastatin) or Zocor® (simvastatin) because of possible serious reactions. There is also an increased risk of drug interactions between KALETRA and Lipitor® (atorvastatin) and Baycol® (cerivastatin); talk to your doctor before you take any of these cholesterol-reducing medicines with KALETRA.

Medicines that require dosage adjustments:

It is possible that your doctor may need to increase or decrease the dose of other medicines when you are also taking KALETRA. Remember to tell your doctor all medicines you are taking or plan to take.

Before you take Viagra® (sildenafil) with KALETRA, talk to your doctor about problems these two medicines can cause when taken together. You may get increased side effects of VIAGRA, such as low blood pressure, vision changes, and penis erection lasting more than 4 hours. If an erection lasts longer than 4 hours, get medical help right away to avoid permanent damage to your penis. Your doctor can explain these symptoms to you.

- If you are taking oral contraceptives ("the pill") to prevent pregnancy, you should use an additional or different type of contraception since KALETRA may reduce the effectiveness of oral contraceptives.
- Efavirenz (Sustiva™) or nevirapine (Viramune™) may lower the amount of KALETRA in your blood. Your doctor may increase your dose of KALETRA if you are also taking efavirenz or nevirapine.
- If you are taking Mycobutin® (rifabutin), your doctor will lower the dose of Mycobutin.

A change in therapy should be considered if you are taking KALETRA with:

- Phenobarbital
 - Phenytoin (Dilantin® and others)
 - Carbamazepine (Tegretol® and others)
- These medicines may lower the amount of KALETRA in your blood and make it less effective.

Other Special Considerations:

- KALETRA oral solution contains alcohol. Talk with your doctor if you are taking or planning to take metronidazole or disulfiram. Severe nausea and vomiting can occur.

If you are taking both didanosine (Videx®) and KALETRA:

- Didanosine (Videx®) should be taken one hour before or two hours after KALETRA.

What are the possible side effects of KALETRA?

This list of side effects is not complete. If you have questions about side effects, ask your doctor, nurse, or pharmacist. You should report any new or continuing symptoms to your doctor right away. Your doctor may be able to help you manage these side effects.

- The most commonly reported side effects of moderate severity that are thought to be drug related are: abnormal stools (bowel movements), diarrhea, feeling weak/tired, headache, and nausea. Children taking KALETRA may sometimes get a skin rash.

Blood tests in patients taking KALETRA may show possible liver problems. People with liver disease such as Hepatitis B and Hepatitis C who take KALETRA may have worsening liver disease. Liver problems including death have occurred in patients taking KALETRA. In studies, it is unclear if KALETRA caused these liver problems because some patients had other illnesses or were taking other medicines.

- Some patients taking KALETRA can develop serious problems with their pancreas (pancreatitis), which may cause death, abdominal pain. These may be signs of pancreatitis.

Some patients have large increases in triglycerides and cholesterol. The long-term chance of getting complications such as heart attacks or stroke due to increases in triglycerides and cholesterol caused by protease inhibitors is not known at this time.

- Diabetes and high blood sugar (hyperglycemia) occur in patients taking protease inhibitors such as KALETRA. Some patients had diabetes before starting protease inhibitors, others did not. Some patients need changes in their diabetes medicine. Others needed new diabetes medicine.

Changes in body fat happen in some patients getting anti-HIV medicines. These changes may include increased fat in the upper back and neck ("buffalo hump"), breast and abdomen (stomach area). Loss of fat from the face, legs, and arms may also happen. The cause and long-term health effects of these conditions are not known at this time.

- Some patients with hemophilia have increased bleeding with protease inhibitors.

There have been other side effects in patients taking KALETRA. However, these side effects may have been due to other medicines that patients were taking or to the illness itself. Some of these side effects can be serious.

What should I tell my doctor before taking KALETRA?

- If you are pregnant or planning to become pregnant: The effects of KALETRA on pregnant women or their unborn babies are not known.

If you are breast-feeding: Do not breast-feed if you are taking KALETRA. You should not breast-feed if you have HIV. If you are a woman who has or will have a baby, talk with your doctor about the best way to feed your baby. You should be aware that if your baby does not already have HIV, there is a chance that HIV can be transmitted through breast-feeding.

- If you have liver problems: If you have liver problems or are infected with Hepatitis B or Hepatitis C, you should tell your doctor before taking KALETRA.

If you have diabetes: Some people taking protease inhibitors develop new or more serious diabetes or high blood sugar. Tell your doctor if you have diabetes or an increase in thirst or frequent urination.

- If you have hemophilia: Patients taking KALETRA may have increased bleeding.

How do I store KALETRA?

- Keep KALETRA and all other medicines out of the reach of children.
- Refrigerated KALETRA capsules and oral solution remain stable until the expiration date printed on the label. If stored at room temperature up to 77°F (25°C), KALETRA capsules and oral solution should be used within 2 months.
- Avoid exposure to excessive heat.

Do not keep medicine that is out of date or that you no longer need. Be sure that if you throw any medicine away, it is out of the reach of children.

General advice about prescription medicines:

Talk to your doctor or other health care provider if you have any questions about this medicine or your condition. Medicines are sometimes prescribed for purposes other than those listed in a Patient Information Leaflet. If you have any concerns about this medicine, ask your doctor. Your doctor or pharmacist can give you information about this medicine that was written for health care professionals. Do not use this medicine for a condition for which it was not prescribed. Do not share this medicine with other people.

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Robert Noel

page 1

that happens in between keeps those two ends from slamming together."

Noel was careful not to talk about any specifics relating to the criminal case against him, including allegations brought up by the prosecution at last Friday's hearing.

During the daylong hearing, while trying to convince Warren that the couple remained a flight risk, prosecutor Jim Hammer put a San Francisco police officer on the stand who testified that the couple was speeding and made dangerous driving maneuvers to avoid police surveillance of them in Tehama County just prior to their arrest in March.

Noel's lawyer, Bruce Hotchkiss, countered that the couple had received numerous death threats and had no way of knowing that the unmarked cars following them were police.

Hammer suggested that the couple has close ties with the Aryan Brotherhood prison gang. Their adopted son, Pelican Bay Prison inmate Paul Schneider, is allegedly a member of that gang. Hammer said he was concerned that if released on bail, the couple would be free to use their connections with the gang to intimidate witnesses.

Knoller's attorney, Nedra Ruiz, dismissed any connection between the couple and the prison gang and said the couple's relationships with inmates was a professional one. Ruiz called Knoller "a nice little Jewish girl from Brooklyn."

When Hammer repeatedly questioned Knoller's actions after the attack, countering Ruiz's claims that she acted heroically to save Whipple, Knoller called Hammer a "son of a bitch." After the remark, Knoller quickly put her hand over her mouth and apologized to the judge for the outburst.

In his interview with the B.A.R., Noel declined to comment on the contentious nature of the hearing, citing Warren's gag order.

"I don't want to go anywhere near talking about any of the details of the case because Judge Warren is really careful about the protective order and I think he should be," said Noel. "I don't want to take a chance."

Poll of potential jurors

At the start of the interview, Noel was shown an article on his case from Monday's *San Francisco Chronicle*. The story was about papers filed by the couple's attorneys based on a survey of potential jurors. The poll found that 97 percent of San Franciscans had heard about the case and 69 percent thought they were guilty. Even in San Diego County, the survey found that 80 percent of people knew about the case and 69 percent believed they were guilty.

Noel said the figures mentioned in the article came as no surprise to him, acknowledging

that his public image "sucks."

Noel politely declined to say whether he was optimistic about raising the \$2 million combined bail for him and Knoller, again citing the gag order. While in jail, and under the threat of eviction, the couple ordered their possessions moved out of their Pacific Heights apartment. Noel said that although they have no permanent home, they have arranged for a place to live if they do make bail.

When asked whether he was optimistic about a favorable outcome in the criminal case, Noel guardedly said, "I don't want to violate Judge Warren's order but my view on the ultimate outcome remains unchanged."

In interviews before his arrest, Noel said that he was confident that he and Knoller would be vindicated if criminal charges were ever filed.

Noel said he remains optimistic that he will prevail in the civil suit being brought against him by Whipple's partner, Sharon Smith. Noel reiterated his view that the decision in July by San Francisco Superior Court Judge A. James Robertson II to allow Smith's lawsuit to proceed was political. Robertson sided with Smith's attorneys who argued that to deny Smith the opportunity to sue for wrongful death because she is not Whipple's legal spouse violated the California Constitution's equal protection provisions because gay couples can't legally marry.

"There was a good dose of political motivation in Judge Robertson's decision," said Noel. "I think he wants to be a Superior Court judge for as long as he can and since he has to stand for election in San Francisco, he doesn't want to piss off any sizable voting bloc."

Noel said that if the appeals court doesn't throw it out first, Smith's civil case would likely go to trial next year. Noel said he already moved to have Schneider and fellow Pelican Bay inmate Dale Bretches named in the civil suit. Noel contends that Schneider and Bretches are the legal owners of Bane and Hera, the dogs involved in the deadly hallway attack on Whipple.

"We're filing a cross-complaint to bring Paul [Schneider] and Dale [Bretches] in as cross-defendants so that everybody is in the case," said Noel. "They have sought to be joined as necessary defendants in the case and Smith had refused so they'll be brought in the case through a cross-complaint and they will be able to participate through that."

Noel said that if the case does go to trial, he expects Schneider and Bretches, both maximum security prisoners, will be present for the proceeding.

DA 'plant' in jail?

During their recent court hearings, both Noel and Knoller appeared to have lost a lot of weight. Noel said he shed about 80 pounds, something that he attrib-

utes, in part, to poor food supplied by a new food service contractor.

"They say the meals around here contain about 3,000 calories but I don't touch much of breakfast and by eliminating that I've been dropping weight. And no beer and no pizza," added Noel, referring to a favorite pre-incarceration meal.

Noel said he continues to get along well with other prisoners and continues to help them with legal problems when asked.

He noted that other inmates seldom quiz him about his case with one exception. He said a new prisoner came to his pod asking a lot of questions about his case and the case of another inmate. Noel said he confronted the man with his suspicions that he was a plant from the district attorney's office. Noel believed the man may have been trying to finagle a deal with the DA in exchange for information.

"I think I was right," he noted. "They transferred him out the next day."

At the end of the interview, Noel cleared up a mystery that had puzzled observers of an August 10 hearing at which he appeared with his right arm in a sling. Noel said that a week earlier he had to have corrective surgery on his hand and needed to keep it elevated. He said that injury was the result of an incident last September in which he pried Bane off another dog when the two dogs sparred in a park. Noel said he suffered a bite to the hand while in the process of prying Bane's jaws off the other dog.

Noel said his trip to San Francisco General Hospital for the corrective surgery last month was a welcome three-day break from jail.

"You get TV from 10 in the morning to 10 in the evening," he said. "You get a semiprivate room. They bring your food to you. You get breakfast, a midmorning snack, there's lunch and there's an afternoon snack, and then there's dinner and then an evening snack. They do a good job. The portions are twice the size [of jail portions]. And you get a phone to make unlimited calls locally."

But Noel added that his three days in paradise came to an abrupt end when he was transferred back to jail.

"As I was coming out, somehow or another I had picked up some chemicals in my eye. I don't know whether a janitor was cleaning and there was an aerosol around but by the time it took me to leave the medical ward to the time I got back to the jail, I had virtually gone blind. My eyes were burning and were watering. I couldn't open them; I couldn't see. As soon as I pointed it out to someone, they got a medical tech to me to check it out and put me on Benadryl and washed my eyes out but for the next two days I couldn't see anything. It took the better part of a week to get back to normal."

Knoller declined the B.A.R.'s interview request. ▼

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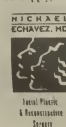
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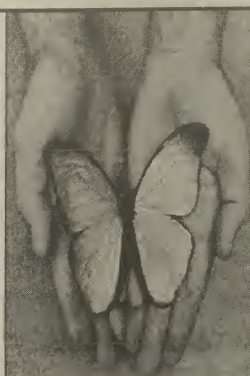
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Florida upholds ban on gay adoptions

by Matthew S. Bajko

Only days after the release of a report stating gay and lesbian couples make as good parents as heterosexual couples, a federal judge upheld Florida's law banning homosexuals from adopting children last week. In deciding the case, the judge deemed valid Florida's claim that the state has a legitimate interest in placing

adopted children in "married homes."

In his ruling last Thursday, August 30 in a case brought by four gay men who wanted to adopt, District Judge James Lawrence King said Florida's 1977 law, dating to Anita Bryant's famous crusade against laws protecting homosexual rights, did not violate the would-be parents' constitutional rights of privacy and equal protection. Florida is the only state to statutorily ban lesbian and gay individuals from adopting.

"At the least, it is arguable that placing children in married homes is in the best interest of Florida's children," King wrote. "The court must find the defendants' purported legitimate interest in excluding homosexuals from adopting, namely placing adopted children in married homes, to be valid."

The men had filed suit against the secretary of Florida's Department of Children and Families

and a local administrator. The case was brought by four men who made adoption applications to the state after serving as foster parents or guardians. All four were automatically disqualified because they were gay.

"Plaintiffs have not asserted that they can demonstrate that homosexual families are equivalently stable, are able to provide proper gender identification or

are no more socially stigmatizing than married heterosexual families," said King, senior judge for Miami-based U.S. Southern District of Florida.

The four, Steven Lofton, Douglas Houghton, Wayne Larue Smith, and Daniel Skahen, sued on the grounds that the law prohibiting adoption by homosexuals infringes on their constitutional right to privacy, intimate associa-

tion and family integrity, and violates the Constitution's equal protection clause.

The American Civil Liberties Union, which represented the men, said the law was based on "irrational prejudice against gay people" and said it was considering legal options.

"I'm greatly saddened by it," said Howard Simon, director of

page 23 ►

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UCSF cancer and AIDS art on display downtown starting on Monday

by Katie Szymanski

Those who have received treatment at the University of California, San Francisco have seen the inspiring art work that graces the lobbies and waiting rooms of Mt. Zion and Long Hospital. Made possible through UCSF's "Art for Recovery" program, the pieces are created at the bedside of people coping with cancer and AIDS and are displayed within the facilities and in curated exhibitions

throughout the community.

This Monday, September 10, UCSF will present over 50 of these works at a free public exhibit at One Market Street downtown. The multimedia exhibit features 30 quilts from the Breast Cancer Quilts Project, in addition to a sampling from a collection of over 1,000 catalogued pieces and 300 framed works of art.

Art for Recovery, created in 1988, is an award-winning program of the UCSF Comprehensive Cancer Center. Individuals

coping with life-threatening illness express their experiences through workshops, visits at the bedside, and individual attention.

The Art for Recovery exhibit downtown is sponsored by the law firm Brobeck, Phleger & Harrison. Works will be on display through October 6. Viewing hours are from 8 a.m. to 6 p.m., Monday through Friday.

For more information, and to see some of the art created through the program, visit <http://cc.ucsf.edu/afr>. ▼

UCSF research

◀ page 1

fessor of medicine and an author of the study. "You really need a skilled HIV specialist to prescribe the medications and closely monitor the patient's adherence and response to treatment."

The research team used a mathematical model to understand the evolution of drug-resistant HIV strains in the San Francisco gay community from 1996 to 2001 and to predict the epidemic's growth from 2001 to 2005. The theoretical model included such variables as the number of infected drug-sensitive cases, the treatment rate, increases in risky sexual behavior, and the rate at which drug-resistant strains of HIV emerge during treatment.

The team modeled the evolution of 1,000 different strains of drug-resistant HIV. The researchers determined that the rise in the number of drug-resistant cases was mainly due to the conversion of drug-sensitive cases to drug-resistant cases during antiretroviral therapy. Sexual transmission of drug-resistant virus did not, and will not, play a major

role in fueling the epidemic of drug resistance, states the study.

The team estimated that in 2000, only 8 percent of the new HIV drug-resistant infections were due to transmission of resistant strains. The team also determined that the transmission of drug-resistant strains has not increased, and will not increase, the overall number of new HIV infections.

"In the future, the vast majority of new HIV infections will still be drug-sensitive," said Blower. "We predict that even in 2005, only 16 percent of new infections will be drug resistant."

Based upon their findings, Blower and her co-authors advise that physicians and policy makers can take steps to minimize the prevalence and the transmission of drug-resistant HIV. In their report, they recommend the following epidemic-control strategies:

- Delay drug treatment as long as possible in order to maximize the medical benefit and reduce side effects;

- Create clinical centers of excellence for HIV/AIDS treatment to most effectively limit the rate of acquired drug resistance;

- Develop therapies more effective for treating patients with

drug-resistant viral strains;

- Reduce the amount of time a drug-resistant patient is on ineffective therapy.

Based on their findings in San Francisco, the researchers strongly advocate the expanded use of antiretroviral drugs in developing countries. However, they caution that these therapies must be administered carefully and coupled with effective efforts to reduce the risk of transmission.

"Antiretroviral treatment will do the most good when the patient is ready to follow it. But the optimal timing is a real unknown," said Kahn. "We need scientifically proven guidelines to help HIV specialists work with their patients in making this complicated decision."

The National Institute of Allergy and Infectious Diseases, a branch of the National Institutes of Health, and the University of California AIDS Research Program funded the study. The UCLA/UCSF study is discussed in an accompanying News & Views in the same issue of *Nature Medicine* entitled, "Will the drugs still work? Transmission of resistant HIV" by Andrew Phillips of the Royal Free and University College Medicine School, London. ▼

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Hep B patients anxious for Adefovir

by Jeff Getty, Survive AIDS Writers Pool

Chronic hepatitis B sufferers may soon have access to a powerful new drug — one that has potential to bring great relief. Dr. Carol Brosgart and Gilead Sciences in Foster City, California, are close to applying for FDA approval of Adefovir, an anti-viral drug, was first tested to fight HIV, failed to be approved, and was then applied to hepatitis B. A couple of large trials in hep B patients are under way and so far the results have been nearly stellar. Hep B patients — many in various stages of painful liver failure — are extremely anxious to try the new drug. So far, most access has been restricted to trial participants and a few pre-liver transplant patients.

Chronic hepatitis B has long plagued the gay community. Often sexually transmitted, the disease can cause eventual liver failure and possibly death. Vaccines are now available to prevent the disease but 1.25 million Americans are already infected. It is thought that some 400 million people carry the disease worldwide with around 1 million people dying each year. Hep B is widespread throughout Asia.

Adefovir trial results have shown that patients are respond-

ing nicely to the drug with blood markers and liver functions improving dramatically. To date, a large study of 515 patients tested Adefovir at 10 mg in 172 patients, 30 mg in 173 patients and a placebo in 170 participants. It appears that the 10 mg and 30 mg doses are efficacious and well-tolerated. A much higher dose (over 100 mg) was tried in patients with

HIV but had limited success and troubling kidney toxicities. So far, the lower 30 mg and 10 mg doses have had no measurable kidney toxicities and company officials claim the drug is well-tolerated. Currently, another large study is under way.

Gilead claims that the hepatitis B virus (HBV) has so far found no way to form Adefovir resistance. They believe this is because the drug's molecular structure is such that the HBV virus cannot mutate a new version or defense against the drug.

"We see a potent response. To date, we have not identified an emerging Adefovir mutation," said Brosgart, Gilead's vice president for clinical research. Gilead has performed phenotypic drug-resistance assays on all trial participants to date. HIV activists have heard similar claims about AIDS drugs that later became resistant to the virus. It is fair to say that there is great hope that Adefovir-resistant HBV will never appear; HBV has already become resistant

to another primary treatment for hep B — 3TC (another previous HIV drug as well).

All this might sound like the usual pre-approval hype often heard about new upcoming treatments, but according to hep B activists, Adefovir's effects are immediate and dramatic in alleviating suffering. In fact, Brosgart claims that Gilead is unaware of any Adefovir-treated patient who did not respond.

"We don't have any data to suggest that there are any individual patients who do not respond," she said.

Adefovir's ability to reduce hep B viral levels and improve liver function has been so dramatic in some cases that pre-liver transplant patients no longer required surgery and were taken off transplant lists.

"Pre-transplant patients came off the list and others (post-transplant) who were losing their livers did not need to be re-transplanted in the majority of transplant patients to whom we gave the drug," she remarked.

As was reported in last week's *Bay Area Reporter*, activist and playwright Larry Kramer, who is awaiting liver transplantation, joined an NIH-sponsored Adefovir trial and saw significant clinical improvement. Though Kramer's liver damage is thought to be beyond self-healing, his strength and stamina have improved such that doctors think he may have a better chance for post-surgical survival. Kramer, who regained strength and lost most of



Dr. Carol Brosgart

the fluid retention that caused him great discomfort, has become an outspoken supporter of the new drug.

With all the good news, hep B activists both in the U.S. and abroad are growing more and more impatient to get their hands on the drug. Now, with Kramer's story making international headlines, activists are under increasing pressure to gain access through expanded access or compassionate use programs.

Gilead claims that they are planning early access programs and will apply for full FDA approval in early 2002.

"There will be early access ways — depending on their country. Transplant patients will mostly have access both pre- and post-transplant," said Brosgart.

But with drug approval less

than a year away, patients and activists worry that the company is stalling wide access until FDA approval. Gilead would give no specifics for any large expanded access program in the U.S., or anywhere else.

"At this point you can't get it even if you're dying. You have to be in an Adefovir trial, and trials bring another set of problems," said Steve Bingham, a Boise, Idaho, hep B activist responsible for Internet organizing and a hep B listserv. "My Gilead contact says that it has been released to some for 'compassionate use' [but that is] news to me."

Gilead has been very careful not to hype or build false hope for Adefovir. Yet word-of-mouth news of dramatic recoveries is already creating much anxiety and hope for hep B sufferers. As was the case in 1994-95 with HIV, stories of the protease cocktail's dramatic effect on HIV spread through the community like wildfire. The anticipation of the new drugs and the chances for patient survival forced drug manufacturers to yield to activists' demands — granting expanded drug access. Still, many HIV-infected patients died only months before the new powerful anti-HIV drugs gained final approval. Such now appears to be the case with Adefovir and history may record the year 2002 as a major turning point in the hep B battle. One hopes that Gilead and its executives will be able to one day look back and know they did as much as humanly possible to save hep B-infected lives. ▼

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Property taxes

◀ page 5

The potential fiscal impact if state lawmakers took Leno up on his request is uncertain. San Francisco will collect roughly \$1 billion in property tax revenue this year, according to John Scott, chief assistant assessor-recorder.

"I think it will have minimal fiscal impact," said San Francisco Treasurer Susan Leal. "Many domestic partners put their property in trusts where both partners are trustees. Therefore reassessment doesn't happen. For those who

haven't taken advantage of that legal device, it will have an effect, but from a fairness point of view, it's definitely the right thing to do."

"If someone says it's going to cost money, they're probably right. But clearly gay people are being discriminated against, and it should be fixed," said San Francisco Controller Ed Harrington.

"We're penalized for not being married, but we're not allowed to be," Schaefer noted. ▼

Full disclosure: The writer volunteers in the office of Supervisor Leno.

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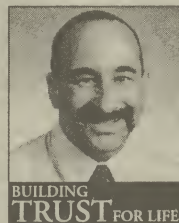
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If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death.

Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

Randy K. Wendelin
 (aka Steve Regis)

June 26, 1955 – July 26, 2001

On the steps of Land's End beach at 3:30pm on July 26, 2001, Randy looked into his partner's eyes, raised his left arm, draped it around his partner's neck, collapsed and died peacefully of sudden heart failure.

Born in Belmont, California, Randy moved back to the Bay Area in 1994 where he met his life partner Tom



Finan. Randy is survived by his partner Tom, mother Lois, brothers Rick and Steven and sisters Lori and Wendy.

Randy had an extensive and accomplished career as an Equity and S.A.G actor in film, stage and commercials. Adding to his eclectic mix of performing, he also made a mark in the gay community as adult film star Steve Regis.

A theatrical musical tribute will be held at Theater Rhinoceros September 17, 2001 7-8:30pm. Scheduled to perform are some of San Francisco's finest talent. Anyone who knew Randy or "Steve" is welcome to attend. Email tfinan3250@aol.com for information.

Randy wanted his name to be inscribed in the Circle Of Friends in Golden Gate Park. Donations can be made to AIDS Memorial Grove c/o Tom Finan, 3250 16th Street #5, San Francisco, CA 94103.

Peter W. Shimmin

After a long and courageous battle with HIV, Peter passed away peacefully at home on August 15, 2001. Born on April 10, 1955 in Milton, Massachusetts, he grew up in Wappingers Falls, New York, and moved to San Francisco in 1978, where he graduated from the University of San Francisco. He was employed at PacBell, ADP and most recent-



ly Charles Schwab, as Senior Project Manager.

Peter bred and showed English Springer Spaniels both at the local level and at the Nationals at Madison Square Garden, where he was the proud owner of Lars, a two year Champion.

He gave so much back to the gay community that he loved, working with Shanti and the AIDS Health Project, and he was instrumental in raising funds through the GRGR West and other non-profit organizations.

On Sunday, August 19, with Peter's parents, sister, aunt and uncle attending, friends gathered in Dolores Park to celebrate his life.

Peter's immediate family, as well as his extended family here in San Francisco, would like to thank all those who graciously helped him through his transition with their calls, cards, thoughts, assistance and love.

Donations in Peter's name may be made to PAWS, Maitri AIDS Hospice, or the AIDS Case Management Fund at CPMC/Davies Campus. If interested in contributing to a square for the AIDS Memorial Quilt in memory of Peter, contact Victoria Clements at vclem@radix.net

Peter's name will be added to the Circle of Friends in the AIDS Memorial Grove at Golden Gate Park. For more information, please contact John Hamilton at (415) 252-8210.

Victor Arimondi: A celebration of life

by Cynthia Laird

The gay community lost a legend this summer with the news that world-famous photographer Victor Arimondi died in San Francisco on July 24. He was 58.

Born November 8, 1942 in Italy and raised in Sweden, Mr. Arimondi traveled the world, eventually settling in San Francisco.

Mr. Arimondi's love of photography began in Sweden in 1965. An article in the local publication *Creampuff* noted that after working several blue-collar jobs in Stockholm, Mr. Arimondi decided to become a model. Within months, his photogenic Southern European features made him one of the most sought after models in Sweden, and over the next seven years, he was photographed by top designers and modeling agencies in Paris, Montreal, New York, London, Milan, and Germany.



Victor Arimondi in 1998

Following a failed love affair, Mr. Arimondi decided to become a photographer. Five years of art school, seven years of visual training on the other side of the camera, and plenty of fashion world connections gave him plenty of opportunity to build up a portfolio.

Initially, Mr. Arimondi pho-



Victor Arimondi's 1981 photograph, "Buena Vista Phantasy."

tographed women in high fashion. Around 1974, he began photographing nude males – not a common thing to do in the 1970s. After sending his photos to *After Dark* magazine in New York City for a year, his male nudes were first published by the gay magazine in 1975. "His striking nudes, with the distinctive Arimondi use of light and shadow, were published in *After Dark* regularly from 1977 through 1982," noted the article in *Creampuff*. By 1980, his reputation as a male nude photographer landed him an assignment to do a book called *The Look of Men* for a straight publishing house looking to capitalize on the market of women who were buying male nude magazines such as *Playgirl*.

Mr. Arimondi moved to San Francisco in 1980, where his fashion photography dreams came true. Within a few months he was doing fashion ads that appeared in *Vogue*, *Harper's Bazaar*, *Architectural Digest*, *an Town & Country*.

"My approach to photography has never been casual," Mr. Arimondi once said. "Since I posed in front of the camera so many years, my experience with talented photographers made me realize a way to express my inner world. My approach to beauty is dominated by

my classical background and European style. I came to this country to further develop my style and spirit – I believe that I have been faithful to my ideal."

In February 1981, he opened the 511 Gallery with Jim Scrivani. But despite all his success, he wasn't getting the kind of paid jobs he needed, and quit fashion photography. After his retirement, he continued to capture beautiful men with his camera.

By 1987 he had grown bored with male nudes and turned his lens toward everyday construction workers in San Francisco. Walking the streets seeking workers eventually led him to the homeless, a photographic selection that turned off many private collectors of his male nudes. Yet his images of the homeless are among Mr. Arimondi's most powerful social portraits.

Today, some of Mr. Arimondi's work is in the permanent collection of the Modern Museum of Art in Stockholm.

Bay Area Reporter publisher Bob Ross, a longtime friend of Mr. Arimondi's, said, "Victor was one of the kindest men I've ever met. He will be deeply missed."

There are no plans for a memorial service at this time. ▼



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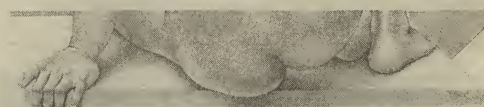


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Recipe for success

by Jim Provenzano

Soccer news from overseas gets to us sometimes a bit late, via subterranean technowaves, but it's always good news when the Spikes are playing.

The San Francisco Spikes recently returned from the International Gay and Lesbian Football Association's World Championships held August 6-11, in London, with 20 men's teams competing in two divisions (competitive and recreational). The Spikes played a busy eight games in four days with teams from all over the world.

At the end of the preliminary round, the Spikes were undefeated with a 4-0-4 record, and only one goal scored against them. The top four teams advanced to the semifinal matches.

Whipped cream

The Spikes played the London Lions while Cream Team Cologne played Manchester.

"London really took it to us, blitzing us with four goals in the first 20 minutes," said one player.

In a hard fought rainy game, the Spikes lost to the Londoners, who went on to win the tournament for the second year in a row, beating Cologne in the finals. The Spikes came back the next day to defeat the Manchester men 1-0 for the bronze medal.

"Our defense played some top-notch ball," said Kevin Vilke, goalkeeper. "With eight shutouts in 10 games, it was exciting to see our team rise to the challenge."

Spirits off the field were also team-oriented. David, a.k.a. Social Spike, almost wasn't able to get any event pictures. Fortunately, someone with the pictures tracked him down at the popular club Heaven on Saturday night. Fortunately, he claim-checked 'em before tripping the light fantastic.

Patrick Johnston, team president, figures that the third place finish should assure the Spikes a number one seed in the Gay Games in Sydney in 2002.

"We're determined to bring the gold home to San Francisco in the



The Spikes, Bronzed in Britain.

Gay Games next year," he said. "We're always looking for both new players and any interested sponsors."

The Spikes practice on Tuesdays at 6 p.m. during the spring, summer, and fall, usually at either Franklin Square at 16th and Bryant, or at the Beach Chalet fields near the windmills at the west end of Golden Gate Park. They also compete in the Marin Soccer League during the spring and summer. In the winter they normally play indoor soccer at the Eureka Valley Rec Center on Tuesday evenings.

Contact info: team Web site is <http://www.geocities.com/social-spike/>. League Web site is www.marinsoccer.com. London tournament results can be found at www.outuk.com (search for men's soccer tournament). Tournament Web site is www.london2001.org. IGLFA Web site is www.iglf.org.

Angel food

We are all cordially invited to the 20th annual Lesbighay Sports Day Festival presented by Team San Francisco and the San Francisco FrontRunners, Saturday, September 15 at Angel Island.

This event is also a potluck lunch-type thing, so follow the Hints from Heloise alphabetical guide: Is your last name A-G? Bring a dessert. H-Q, a main dish, and R-Z, make with the endive

and whip up a salad.

Bring your own drinks, serving utensils, and something to grill, if meat or veggie shishkabobs are to your liking. Team San Francisco and the SF FrontRunners will provide plates, plastic ware, cups, condiments, hot grill, etc.

You also might want to bring sports equipment for running, bicycling, volleyball, softball, football, Frisbee, hiking, swimming, or any other activity of your choice or spend the day enjoying the beautiful natural setting. There's a big field for a bit of tag anything, a small diamond, and bike trail that circumnavigates the tiny island.

Round-trip ferry ride and tickets are \$10.50 and are available in advance from Team San Francisco, FrontRunners, and the day of the event at Pier 41.

Early risers, take the 9:45 a.m. ferry. Depart from Pier 41 at Fisherman's Wharf (415-705-5555). Purchase tickets in advance from Team SF or FrontRunners. Additional sailings are at 11:30 a.m. and 2 p.m.

For more info: Team San Francisco, (415) 522-2386, voice mail: <http://www.teamssf.org>; or info@teamsf.org. Angel Island State Park, (415) 435-1915; or Blue and Gold Fleet, (415) 705-5555 www.blueandgoldfleet.com.

Wheaties

Team SF's general membership meeting is Saturday, September 8, from 3-5 p.m. at Eureka Valley Recreation Center, located on Collingwood between 18th and 19th streets in the Castro District. For details, e-mail info@teamsf.org.

Dollar pancakes

The BayLands chapter of FrontRunners is holding its annual Run for the Community on Sunday, September 9, at 9 a.m. The event is a fundraiser for community-based organizations, this time Free at Last in East Palo Alto.

Free at Last provides a range of services, including drug addiction recovery programs, HIV testing and counseling, transitional housing, and job placement services. Contributions also go to the PFLAG scholarship fund and to the Support Network for Battered Women. Events include a 10K and a 5K, both certified. Participants receive T-shirts. Registration forms are available at <http://www.baylands.org/RFTC2001>.

Meat and potatoes

Now that you're done with your "beach reading," visit <http://www.myrmidude.com>, or read *KoolAIDS: the Art of War, The Perv: Stories*, or wait until October for *I the Divine: A Novel in First Chapters*, all by Spikes soccer team member Rabi Alameddine. ▼

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Our Man Friday

◀ page 9

day sitting in the mayor's office dutifully awaiting his appointment with Brown? (Wanna tell 'em, Harry?)

Then there's **Jerry Threet**, the Green Party member who is the current president of the Harvey Milk LGBT Democratic Club, apparently getting a bit carried away in his praise of Britt in the *Bay Area Reporter* last week. Threet: "Harry has done more than anyone, more perhaps than **Harvey Milk** himself, to carry the values of independence, community empowerment, and social justice into San Francisco political life." Now, I realize Threet hasn't been around San Francisco's political scene for many years, and while I'm the first to agree that Harry has fought the good fight for gay and civil rights, let me set the record straight: "I knew Harvey Milk; Harvey Milk was a friend of mine, and Harry Britt is no..."

Representative **Gary Condit's** son, **Chad Condit**, went on national TV last week and said that he "hopes" that his father doesn't run again for Congress; a sure sign that Condit has decided to serve out his term and then get out of politics.

Hollywood star **Elizabeth Taylor**, speaking at a dinner for AIDS research at the Venice Film Festival, used the platform to urge

younger gays to practice safe sex. Taylor said the world's youth have become complacent about the AIDS virus. She said that global research highlights the fact that young gays are ignoring safe sex practices and HIV infections are rising. "They don't like to use condoms because it doesn't feel so good. But death feels even worse," said Taylor. She was joined in her appeal by actress **Nicole Kidman** and model **Claudia Schiffer**. Taylor said the world must not ignore the AIDS virus. "We are not asleep behind the wheel. We are working our tails off with love and dedication," Taylor told the audience.

How about those Utah Republicans who held their state GOP convention last week in Salt Lake City and ruled that the gun-carrying GOPers could bring their six-shooters with them, even though Vice President **Dick Cheney** was the guest speaker. Worried Secret Service agents complained, so the Utah Republicans relented somewhat, asking the delegates to put their guns safely away in lockers provided for the time the veep was in the building. **Charlton Heston** would have been proud.

The political buzz from Washington is that while only a few months ago the heady White House political operatives were boasting that the GOP would pick up maybe 20 House seats in the 2002 elections, the same people now (**Karl Rove** included) are

quietly suggesting their party could lose 20-25 House seats in November 2002 if the economy continues going south.

Despite the market downturn over the last year, financial disclosure forms filed in the U.S. Senate and the House of Representatives recently show the number of millionaires among California's two U.S. senators (both are millionaires) and the 52 House members rose to at least 22 this year, up from 16 millionaires last year. Lots of millionaires in the Senate/House delegation from California; Senator **Dianne Feinstein** is reportedly worth somewhere between \$34-\$96 million, while the wealthiest House member is said to be Representative **Jane Harman** (D-Redondo Beach), reportedly worth more than \$100 million.

Despite the fact that term limits prevent him from running again, New York City Mayor **Rudy Giuliani** (or "Mayor Rambo," as he is sometimes affectionately known) has a job approval rating of 57 percent among New Yorkers as he prepares to be replaced by a Democrat at City Hall.

Meanwhile, overheard at our own City Hall: Don't invite Board Prez **Tom Ammann** and two of those recently-elected "reform" minded supes to the same wine-tasting party. Which two? Ask me later, they'll both just deny it anyway.

And how was your week? ▼

OutRight

◀ page 12

dition. The controversial banners displayed a rainbow flame over the name of the group. The city said the banners were inappropriate because of their (here's that word again) "advocacy." Yet the city had no problem allowing other religious and social advocacy groups, like an anti-drug organization, to pay to have their own banners placed on city utility poles.

Under threat of a lawsuit charging a violation of the First

Amendment, the city relented and allowed the gay pride banners to reappear this year. Mayor Kirk Humphreys just couldn't understand why. "We are not talking about free speech here," he opined. "We are talking about paid advertising." He said the city was free to pick and choose the messages that appear on public property, just like private companies can choose the messages that appear on their property.

He is doubly wrong. First, advertising is a form of free speech. Second, when it comes to rights guaranteed by the Constitution, government is emphatically *not*

like private companies. The Constitution is a constraint on the state, not on private groups.

Now the city proposes to ban almost all advocacy on city property rather than let gay groups' messages appear in the future. Whether the new policy will stand up in court is a large question. What's certain is that, once again, the First Amendment has frustrated an attempt to single us out for silencing. ▼

Dale Carpenter is a law professor. He can be reached at OutRight@aol.com.

Florida

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the ACLU's Florida branch. "It took 50 years to reverse legalized racial discrimination in this country. I hope it won't take 50 years to reverse legalized discrimination against gay people."

The Human Rights Campaign condemned Judge King's ruling as discriminatory, based on prejudice and not in the best interest of children languishing in foster care who are in need of families.

"This is a tragic ruling that will leave children without the loving parents and the secure homes they need," said Lisa Bennett, HRC's deputy director of FamilyNet, a Web site offering information on lesbian and gay families. "Numerous studies show that gay and lesbian families are just as capable of raising healthy, happy children as any other family."

The conservative Family Research Council praised King's ruling as good news for children. FRC officials said homosexual couples cannot provide children with a stable and healthy family environment.

"The main problem with homosexual adoption is that it trivializes the unique and important role that both mothers and fathers play in raising children," said Tallahassee attorney Ken Connor, the FRC's president. "To suggest that a man can substitute for a mother

or a woman for a father is to misunderstand the inherent differences between men and women."

Connor asserted adoption is not a right, but a privilege and that considering what is best for the child must take precedence when drafting adoption policies.

"The people of Florida said through their elected officials that homosexuals should not be able to adopt. Since homosexual activists were unable to prevail in the Florida Legislature, they sued in a bid to overturn the will of the people," said Connor. "It is encouraging to see Judge King rule in favor of the people, but more importantly, in the best interests of Florida's children. Family Research Council hopes that other states follow suit."

Positive report on gay parenting

A report presented at the annual meeting of the American Psychological Association on Saturday, August 25 offered new data to suggest gay and lesbian couples provide as stable and healthy home life as straight couples.

"The data suggests lesbian and gay parents are more responsive, child-oriented and egalitarian" than heterosexual partners, said Nanette Silverman, a researcher at Dowling College in Oakdale, New York.

The national survey of gay and lesbian parents was conducted by Suzanne Johnson, associate pro-

fessor of psychology at Dowling College, and her collaborator Elizabeth O'Connor. The survey identified 415 lesbian and gay male parents raising children across America.

The study found that the lesbian women, on average, had been together 10 years and had a 5-year-old child, while the gay men had been together 13 years and had a 6-year-old child. Both groups tended to be highly educated, with just under half having obtained graduate degrees. About one-third of the couples lived in urban areas, nearly one-half lived in the suburbs and the rest lived in rural areas.

Gay fathers reported that their anticipation of negative experiences from family and employers had been worse than the reality, while lesbian mothers reported experiencing negative feedback. Silverman noted the difference may be because approval of a gay father's choice to adopt may be higher than approval of a mother's choice to bring a child into the world.

The report concluded that the gay and lesbian parents had adjusted fairly well to parenthood, were in general agreement on the practices of raising a child and had maintained positive feelings about their partner.

"Gay and lesbian parents are functioning quite well. Sexual orientation is totally irrelevant," said Silverman. ▼

LEGAL NOTICES

STATEMENT FILE NO. 250656

The following person(s) are doing business as: Doolittles, 2727 Market Street #302, San Francisco, Ca. 94114. This business is conducted by co-partners signed George Leslie Freeman and Richard Shiu. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, July 31, 2001. The statement was filed with the City and County of San Francisco, Ca. on 8/01/2001.

AUG. 16, 23, 30, SEPT. 6, 2001

STATEMENT FILE NO. 250869

The following person(s) are doing business as: HangOnTight Productions, 1145 Union Street, Suite 12, San Francisco, Ca. 94109. This business is conducted by an individual signed Susan E. Ordway. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, August 9, 2001. The statement was filed with the City and County of San Francisco, Ca. on 8/9/2001.

AUG. 16, 23, 30, SEPT. 6, 2001

STATEMENT FILE NO. 250748

The following person(s) are doing business as: Hanaro, 939 Geary Street, San Francisco, Ca. 94109. This business is conducted by an individual signed Kil S. Kirkpatrick. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, August 3, 2001. The statement was filed with the City and County of San Francisco, Ca. on 8/3/2001.

AUG. 16, 23, 30, SEPT. 6, 2001

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO: 244276

The following person (persons) have abandoned the use of the fictitious business name known as: Hanaro. Located at: 939 Geary Street, San Francisco, Ca. 94109. The fictitious name referred to above was filed in the County of San Francisco on: 10/18/2000.

This business was conducted by: a individual: William Handy

AUG. 16, 23, 30, SEPT. 6, 2001

STATEMENT FILE NO. 250641

The following person(s) are doing business as: Post All Center, 520 Divisadero Street, San Francisco, Ca. 94117. This business is conducted by an individual signed Michael Holbert. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, July 31, 2001. The statement was filed with the City and County of San Francisco, Ca. on 7/31/2001.

AUG. 23, 30, SEPT. 6, 13, 2001

STATEMENT FILE NO. 250945

The following person(s) are doing business as: The SOMA Company, SOMA Coffee, SOMA Wholesale, The Cheap Art Gallery, 1601 Howard Street, San Francisco, Ca. 94103. This business is conducted by an individual signed John Z. Rocker. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 8/14/2001.

AUG. 23, 30, SEPT. 6, 13, 2001

STATEMENT FILE NO. 250573

The following person(s) are doing business as: Michael Merrill Design & Decoration, 1000 Brannan Street Ste. #205, San Francisco, Ca. 94103. This business is conducted by a corporation signed Michael Merrill, president. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, January 01, 2001. The statement was filed with the City and County of San Francisco, Ca. on 7/27/2001.

AUG. 23, 30, SEPT. 6, 13, 2001

STATEMENT FILE NO. 250949

The following person(s) are doing business as: Martin & Lloyd, 4104 24th Street, #236, San Francisco, Ca. 94114-3615. This business is conducted by an individual signed Martin Sanchez. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 8/14/2001.

AUG. 23, 30, SEPT. 6, 13, 2001

STATEMENT FILE NO. 250493

The following person(s) are doing business as: Progressive Trading Company, 2248 19th Avenue, San Francisco, Ca. 94116. This business is conducted by an individual signed Christin L. Chow. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, July 24, 2001. The statement was filed with the City and County of San Francisco, Ca. on 7/24/2001.

AUG. 23, 30, SEPT. 6, 13, 2001

STATEMENT FILE NO. 250988

The following person(s) are doing business as: Candie's General Merchandising, 207 Sagamore Street, San Francisco, Ca. 94112. This business is conducted by an individual signed Candelaria M. Caballero. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, August 15, 2001. The statement was filed with the City and County of San Francisco, Ca. on 8/15/2001.

AUG. 23, 30, SEPT. 6, 13, 2001

STATEMENT FILE NO. 250830

The following person(s) are doing business as: Theresa's Messenger Service, 937 Persia Street San Francisco, Ca. 94112. This business is conducted by an individual signed Paul A. Holt. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 8/08/2001.

AUG. 23, 30, SEPT. 6, 13, 2001

STATEMENT FILE NO. 251150

The following person(s) are doing business as: Soma Diner, 362 9th Street, San Francisco, Ca. 94103. This business is conducted by a general partnership signed Le Kwak Le and Whon Dieu Kwak. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, August 22, 2001. The statement was filed with the City and County of San Francisco, Ca. on 8/22/2001.

AUG. 30, SEPT. 6, 13, 20 2001

STATEMENT FILE NO. 251084

The following person(s) are doing business as: Painting Solutions, J.N. Company, 575 Eddy Street #203 San Francisco, Ca. 94109-8030. This business is conducted by an individual signed Jorge A. Navarro. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 8/21/2001.

AUG. 30, SEPT. 6, 13, 20 2001

STATEMENT FILE NO. 251121

The following person(s) are doing business as: Skin Sense By Kathleen, 2660 Gough Street, Suite #204, San Francisco, Ca. 94123. This business is conducted by an individual signed Kathleen Shapona. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 8/22/2001.

AUG. 30, SEPT. 6, 13, 20 2001

STATEMENT FILE NO. 251091

The following person(s) are doing business as: Hair Touch, 341 Balboa Street, San Francisco, Ca. 94118. This business is conducted by an individual signed Kivong Chi Gao. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, August 21, 2001. The statement was filed with the City and County of San Francisco, Ca. on 8/21/2001.

AUG. 30, SEPT. 6, 13, 20 2001

STATEMENT FILE NO. 251154

The following person(s) are doing business as: Jumbo Seafood Restaurant, 1532 Noriega Street, San Francisco, Ca. 94122. This business is conducted by a corporation signed Eric Zhou, president. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, August 01, 2001. The statement was filed with the City and County of San Francisco, Ca. on 8/23/2001.

AUG. 30, SEPT. 6, 13, 20 2001

STATEMENT FILE NO. 250971

The following person(s) are doing business as: Horwath Hospitality Investment Advisors, 116 New Montgomery Street Suite 916, San Francisco, Ca. 94105. This business is conducted by a corporation signed Joel W. Hiser, president. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, August 15, 2001. The statement was filed with the City and County of San Francisco, Ca. on 8/15/2001.

AUG. 30, SEPT. 6, 13, 20 2001

STATEMENT FILE NO. 250976

The following person(s) are doing business as: S.F. Live! 1388 Haight Street #207, San Francisco, Ca. 94117. This business is conducted by an individual signed Jerry Yalowitz. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, August 15, 2001. The statement was filed with the City and County of San Francisco, Ca. on 8/15/2001.

AUG. 30, SEPT. 6, 13, 20 2001

STATEMENT FILE NO. 251349

The following person(s) are doing business as: Castro Theatre, 429 Castro Street, San Francisco, Ca. 94114. This business is conducted by a corporation signed Theodore Nasser, president. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, August 01, 2001. The statement was filed with the City and County of San Francisco, Ca. on 8/30/2001.

SEPT. 6, 13, 20, 27, 2001

STATEMENT FILE NO. 251365

The following person(s) are doing business as: Flour Girl, Eat My Tortes, 65 Winfield Street, San Francisco, Ca. 94110. This business is conducted by an individual signed Randi Allyson Jacobs. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, August 31, 2001. The statement was filed with the City and County of San Francisco, Ca. on 8/31/2001.

SEPT. 6, 13, 20, 27, 2001

BAY AREA REPORTER CLASSIFIEDS

LEGAL NOTICES

STATEMENT FILE NO. 249276

The following person(s) are doing business as: The McCay Company, 723 Haight Street #2, San Francisco, Ca. 94117. This business is conducted by an individual signed Jeanie Loette McCay. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, June 1, 2001. The statement was filed with the City and County of San Francisco, Ca. on 06/01/2001.

SEPT 6, 13, 20, 27, 2001

STATEMENT FILE NO. 251265

The following person(s) are doing business as: Rad Tech Provider, 1240 - 14th Avenue #303 San Francisco, Ca. 94122. This business is conducted by an individual signed Shiri Farmand. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, August 28, 2001. The statement was filed with the City and County of San Francisco, Ca. on 08/28/2001.

SEPT 6, 13, 20, 27, 2001

STATEMENT FILE NO. 251079

The following person(s) are doing business as: Traditional Therapies, 592 Guerrero Street San Francisco, Ca. 94110. This business is conducted by an individual signed Paul L. Reller. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 08/20/2001.

SEPT 6, 13, 20, 27, 2001

STATEMENT FILE NO. 250946

The following person(s) are doing business as: Onshore Holdings, 31 Sullman Street #A, San Francisco, Ca. 94107. This business is conducted by an individual signed Demid Potemkin. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, August 14, 2001. The statement was filed with the City and County of San Francisco, Ca. on 08/14/2001.

SEPT 6, 13, 20, 27, 2001

STATEMENT FILE NO. 251304

The following person(s) are doing business as: Well, 955 Corbett Street #1, San Francisco, Ca. 94131. This business is conducted by an individual signed Toni Lyn Davis. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 08/29/2001.

SEPT 6, 13, 20, 27, 2001

STATEMENT FILE NO. 251280

The following person(s) are doing business as: Kids Paradise, 1621 Irving Street, San Francisco, Ca. 94122. This business is conducted by an individual signed Eleena Kirsanova. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, August 28, 2001. The statement was filed with the City and County of San Francisco, Ca. on 08/28/2001.

SEPT 6, 13, 20, 27, 2001

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To Whom It May Concern: The Name of the Applicant(s) is: Wannavioj Michael. The applicants listed above are applying to the Department of Alcoholic Beverages Control at: 185 Berry Street, Suite #5600 San Francisco, Ca. 94107, to sell alcoholic beverages at: 401 Valencia Street San Francisco, Ca. 94103. Type of license Applied for:

41-ON SALE BEER AND WINE
EATING PLACE
SEPT. 6, 13, 20, 2001

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. 323970

In the Matter of the Application of Wendi Sue Knutson. For change of Name. The application of Wendi Sue Knutson for change of name, having been filed in Court, and it appearing from said application that Wendi Sue Knutson has filed an application proposing that his/her name be changed to Wendi Knut Stern. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 22nd day of October, 2001 at 9:00am., of said day to show cause why the application for change of name should not be granted.

AUG. 30, SEPT. 6, 13, 20, 2001

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. 324030

In the Matter of the Application of Phung, Lesly T. For change of Name. The application of Phung, Lesly T. for change of name, having been filed in Court, and it appearing from said application that Phung, Lesly T. has filed an application proposing that his/her name be changed to Fung, Andy T. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 23rd day of October, 2001 at 9:00am., of said day to show cause why the application for change of name should not be granted.

AUG. 30, SEPT. 6, 13, 20, 2001

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO: 0205533

The following person (persons) have abandoned the use of the fictitious business name known as: Jumbo Seafood Restaurant Located at: 1532 Noriega Street, San Francisco, Ca. 94122. The fictitious name referred to above was filed in the County of San Francisco on: 6/19/96.

This business was conducted by: a husband and wife, Kin Bun Lam and Dina Shu Hong Lam.

AUG. 30, SEPT. 6, 13, 20, 2001

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Because of continued organizational growth and new programs, we are currently accepting resumes for the following positions:

Coordinator of Training and Career Development to coordinate our career-track training and internship program for young adults. The Coordinator is responsible for building and administering career advancement training, maintaining relationships with employers, collaborating with community-based training programs and volunteer mentors. Successful candidate will manage the recruitment, enrollment, orientation, and supervision of trainees and serve as career advisor. 2-3 years experience in training and development; BA (Master's preferred) in human services field; strong organization all leadership skills; excellent written and verbal communication skills. Bilingual Eng/Spanish preferred. Salary \$40-44K DOE.

Coordinator of Transitional Living Facility for 18-23 Year Olds to coordinate our Avenues to Independence Program. Responsible for the management of day-to-day operations, and all activities related to the Program. Including supervision of staff, grants management and management of budgets and finances. Energetic and creative thinker to provide leadership for staff in accordance with agency's policies and goals. Five years of youth program management, and experience with homeless and runaway youth required. Masters in related field, preferably MSW. \$42-45K DOE.

Receptionist/Data Entry Specialist needed to help in the support of the Evaluation and Technology Department. Main function includes the collection of data from program sites, and ongoing data entry. Experience in front office support a must; clerical, reception of visitors, multi-line phone. Strong communication and organizational skills. Ability to work in multi-cultural and diverse environment a must. Salary range: DOE.

Counselors to provide guidance, information, and services within the agency's mission and goals to homeless and runaway youth who have been abused, are at risk for, or have, HIV, and/or are involved in substance abuse. Maintain a safe and supportive multi-cultural environment. Motivate youth to explore and accept alternatives to street life. Plan and implement educational programs and activities for youth and monitor their outcomes. Excellent communications skills and professional disposition a must. BA or BSW preferred. Some overnight shifts required. Bilingual Spanish/English preferred. Salary \$28-\$31K DOE.

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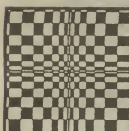
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Denizens of the Fringe
Expected highlights from
the SF Fringe Festival.

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Europeans on the move
'Corot to Picasso' master-
pieces travel to Stanford.

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ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 31 • No. 36 • 6 September 2001

Barbet Schroeder films on the mean streets of Medellín

District of Colombia

by David Lamble

He's been called "a stranger who's always at ease, an artist with a connoisseur's eye for decadence." His best films are dances with the devil. Born in Iran, filmmaker Barbet Schroeder insists "the years that were the most important were in Colombia, because from 7 to 11, that's really the years when you're marked for life." An early memory plays like a scene from one of his own movies. Schroeder was 7 on April 9, 1948. His adopted homeland was going through an orgy of violent political turmoil as usual. He was warned to stay inside the house, not even to look out the window.

"Obviously, that's just what I did," he says in a conversation in the upstairs lounge at the Castro Theatre. "I saw some people who had stolen a big American refrigerator. Six of them were carrying it, and the one giving the orders wore a red headband and had a machete in his hand."

"One of the six began to complain. The one holding the machete had a violent dispute with him. Suddenly, with a couple of swift blows of the machete, he chopped off [the guy's] head. The man without a head remained standing for a moment, stuck under the refrigerator. It seemed like an eternity to me."

In *Our Lady of the Assassins*, opening Friday, Schroeder tells the story of a flamboyantly gay writer who has returned to his hometown to die. Because that hometown happens to be Medellín, home also to Colombia's most ruthless drug gangs, Fernando becomes a witness to death. Introduced by an old friend to the most beautiful boy in town, Fernando soon discovers that Alexis is never without a hard-on, a stereo turned up past the point of pain, and a fully-loaded pistol. When Fernando complains about the noise from the punk rock drummer next door, Alexis shoots the guy dead.

When Fernando explains that civilization is the barrier between bad thoughts and bad deeds, Alexis flashes an uncomprehending smile. Alexis is one of an army of street kids, each packing heat, and each expecting to die in the city's never-ending turf wars.

Shooting in deep-focus digital video one jump ahead of Medellín's real-life carnage, Schroeder instills *Our Lady* with black touches. When a lying politician comes on the tube, Alexis kills the TV, and when Fernando can no longer bear Alexis' boombox, he drops it off the balcony, asking the boy, "Did I kill anybody?" The film's sympathetic portrayal of ongoing pederasty makes

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Paramount Classics

Fall highlights in the Bay Area visual arts scene



Crowd-pleasers and subtler pleasures

by Will Shank

SFMOMA has already installed its crowd-pleaser, the Ansel Adams retrospective, which runs until January 13. If you can't see past the crowds, check out a gorgeous ceramics installation on the second floor, *California Pottery, From Missions to Modernism*, there through October 14, as well as *Ultrabaroque, Aspects of Post Latin American Art*. Don't let its pretentious title discourage you; some of today's most innovative South and Central American artists, working in their native countries or elsewhere, are represented in this thoughtful group show. It is on view through the end of the year. The museum has also installed its Nam June Paik *Egg Grows*, and paired it with an early work (1975-76) of San Francisco conceptual artist Paul Kos, *Tokyo Rose*, in its media galleries. (SFMOMA: 415-357-4000)

Henri Matisse, *Jazz*, 1947, on display at the Palace of Legion of Honor from October 6 to January 6

An installation of new bronze sculptures by Deborah Butterfield has opened at Gallery Paule Anglim (14 Geary Street, tel. 415-433-2710). How did she fit those horses into that small second-story gallery? The artist will be present at the opening reception this evening (Sept. 6) from 5:30 to 7:30 p.m.

Tomorrow, the Mills College Art Museum is opening two exhibitions built around feminism. *In Spite of Everything, Spring: Jacqueline Lamba, 1910-1993* explores the work of a little-known French Surrealist artist, and wife of André Breton. And *True Grit: Seven Female Visionaries Before Feminism* includes works of Louise Bourgeois, Louise Nevelson, Jay DeFeo and other women whose art addresses the concept of "female imagery." Both exhibitions run through October 21 in Oakland; for directions, call 510-430-3250.

The death of the eccentric, split-level, poured concrete building that houses the Berkeley Art Museum has been much exaggerated. After being closed for some months for a seismic retrofit, the museum will re-open with a flurry of

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Not far along in a song called "Cocoon" on her new album *Vespertine* (Elektra), Icelandic pop princess/swan wannabe Bjork chirps, "He slides inside... When I wake up the second time in his arms, Gorgeousness: he's still inside me!!!!"



Swan lake: Bjork in interview

Out There files this under more information than we wanted to know. We're very pleased to hear that Bjork is getting the high hard one from humpy art-world star Matthew Barney, but we wish she'd keep the heterosexual plumbing to her elfin swan self.

OT is the DJ of our own private radio. When we're not listening to the amphibious Bjork, we're playing the new Laurie Anderson disc *Life on a String*, her first release, on Nonesuch. It's been a long time since 1994's *Bright Red*, and Anderson has a few more big spectacles logged on her CV. But instead of giving us a complete *Songs and Stories from Moby Dick*, she offers a darker, more personal collection. The white whale swims by for a visit, but the dominant figure in *Life* is her acoustic violin.

"It's a small world full of light, but I wouldn't want to have to paint it." — Laurie is a "Dark Angel" on *Life on a String*.

"Nostalgia isn't what it used to be." — Sam Phillips, "Taking Pictures" on *Fan Dance* (Nonesuch).

"Six inches forward, five inches back, I've got an angry inch!" — John Cameron Mitchell singing of his muse on the *Hedwig* soundtrack (Hybrid).

"There's a long line of cars, and it's all because of you." — "Long Line of Cars" on Cake's *Comfort Eagle* (Columbia). Or maybe it's all because of the Bay Bridge retrofit?

Puppet theater

Previews begin later this month at the John Houseman Theater on 43rd St. in NYC for *Puppetry of the Penis* from Australia, described as a show derived from the long aboriginal tradition of genital origami. An ad blurbs a scribe from the Sydney Telegraph calling *Puppetry of the Penis* "Australia's greatest export since Dame Edna."

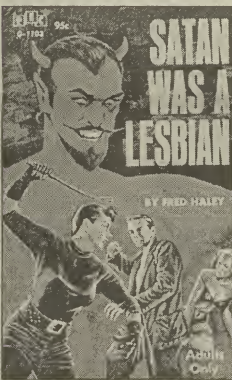
When's it gonna wash up on these Western shores?

We're picturing Houseman's martinet law professor in *The Paper Chase*, Kingsfield, bemused at finding out what's playing in the theatre bearing his name, and declaiming with that great stone face, "Who says the culture is not getting ever more vulgar?"

Pulp friction

Sometimes vulgar is the way to go. But in all the pulp covers lovingly reproduced in the glossy pages of the large-format coffee-table book *The Great American Paperback: An Illustrated Tribute to Legends of the Book* released this fall from Collector's Press, only three paperbacks are of overt gay appeal! These would be *The Devil Is Gay* by Frederick Colson (Brandon, 1968), *Satan Was a Lesbian* by Fred Haley (PEC, 1966) and *Queer Patterns* by Lilyan Brock (Avon, 1952).

There's also *Man Alone*, its cover illustrated with a rather S&M scene of a nude jailbird be-



hind bars, but that appears to be the extent of the homo stuff here. Still, OT would like to take an inch or two to dedicate, to some well-loved local columnists homo and het'ro, some of the timeless pulp titles we found in this book.

My Flag Is Down: Chronicle taxi columnist **The Night Cabbie**
Little Caesar: Chronic lunch columnist **Lord Martine**

Cats Prowl at Night: Chronic newbie columnist **Laurel Wellman** (*Dog Bites no more; perhaps Dog Sells Out*)

The Leather Pushers: BAR leather columnist **Mr. Marcus**

All Over but the Shooting: BAR porn columnist **John F. Karr**

The Madams of San Francisco: BAR society columnist **Sweet Lips**

Sail away

Two new books about the lure of open waters and what gay elder **Walt Whitman** called the adhesiveness of comrades motivated us enough to get out onto the Bay last week. On *the Water* by H.M. van den Brink (Grove) is a ro-



Rowing story: H.M. van den Brink

mantic tale of two boys' friendship as they train for a rowing competition in the pre-war Netherlands. Translated from the Dutch by **Paul Vincent**, the story captures both homoerotic and character-building elements of athletic endeavor. Oarsmen Anton and David train against gathering dark clouds in Europe, as van den Brink charts their growing physical and psychic connectedness.

The tale is told from Anton's point of view. "Cautiously I let my body lean back too, pulled my legs together but inevitably ended up with my head on David's outstretched shins. If I were to turn it even a little, my cheek would touch the hairs on his skin." Such ripening adolescent sexual tension is timeless.

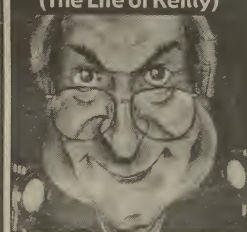
Outbound: Finding a Man, Sailing an Ocean by **William Storandt** (University of Wisconsin Press) is that rare book which could be shelved among memoirs, gay studies or sailing lore. Storandt interlaces the story of a trans-Atlantic voyage with the story of meeting sailing and eventual life partner **Brian Forsyth**. The book's sailing-the-ocean part is fully explored, the finding-a-man part a little more circumspect. If first mate Brian and extra hand **Bob** don't fully live on the page, Storandt himself makes for an engaging confidant and verbal guide to the world of halyards and painters. Passages of danger at sea and shipboard rituals put us in mind of our own favorite sailing yarns, **John Barth's** *The Tidewater Tales* and **Homer's** *Odyssey*.

Levy us alone

Say goodbye to the long **Chandra** summer. Cyberpundit **Alfred Gingold** said it best in *Slate*: "[Rep.] **Gary Condit's** hairdo has the casual effortlessness of a B-52 (the haircut, not the plane), and looks as fluffy as a matchhead." ▼

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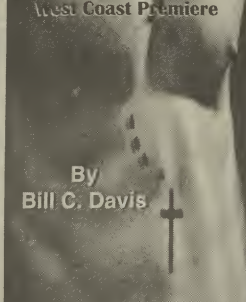
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THEATRE

Spinning English

Guillermo Reyes' latest at Rhino Theatre

by Richard Dodds

Playwright Guillermo Reyes arrived in the United States from Chile at age 9 not knowing a word of English. Within a year or two, his vocabulary included "it's alarming how charming I feel," "raindrops on roses and whiskers on kittens," and "by George, I think she's got it." Soon after, he was quoting Bette Davis in *All About Eve*.

Reyes was learning English by checking out Broadway cast albums from the library and watching old movies on television. "I knew how to speak in a sort of elegant way, and in my school that was not cool," he said. "I got punched in the face a lot."

But Reyes was eventually able to funnel this heightened, theatrical sense of language into his plays. It was true in *Men on the Verge of a His-panic Breakdown* and *Deporting the Divas*, both in the past decade at Theatre Rhino, and it is abundantly true in *Sirena, Queen of the Tango*.

Reyes' newest play, opening Theatre Rhino's season on Sept. 8, springs directly from the playwright's love of vintage movies. "It wasn't written with the same type of political urgency as *Men on the Verge* and *Deporting the Divas*," Reyes said. "It's more about having fun in the way Charles Busch and Charles Ludlam had fun with old movies."

Sirena, the title character of the new play, first showed up as a fantasy figure in *Deporting the Divas*. "Well," said Reyes, "she's the type of character who demands her own play."

She is actually a he (played by Matthew Martin), which causes considerable confusion in the Bogart-type detective who is investigating the deaths of *Sirena*'s many husbands. "He was the alter ego for the border patrolman in *Divas*, and now he's a cop with the Santa Monica Police Department," the playwright said. "He represents straight maleness, and falling in love with *Sirena* threatens his masculinity."

The story is told in three scenes that each conjures up different cinematic styles. "The first one is a definite takeoff on all those film noir-type films like *Double Indemnity*," Reyes said. "The second is a combination of *Now, Voyager*, *All About Eve*, *The Gang's All Here*, and *Weekend in Havana*. The third is a murder trial-type of story like *Witness for the Prosecution*, in which a fabulous woman like



Playwright Guillermo Reyes

Marlene Dietrich is involved. In this case, you have *Sirena* as the murder suspect."

Reyes has made some changes to *Sirena* since its February premiere at Celebration Theatre in West Hollywood. That production wasn't quite what he had in mind.

"I probably should be diplomatic and just say that I'm happier with the overall cast and directing of the San Francisco production," Reyes said. "It's very difficult to capture the spirit of a play like this if the director is not completely in tune with it. I think Hector Correa is very understanding of the style, and that it's about having fun."

Reyes grew up in a rambunctious, fun-loving family, and he said humor naturally finds its way into even his darker plays. "I've seen some of my plays done like an Ingmar Bergman story," he said. "But my family was more like the characters in a Fellini movie."

Reyes did most of his growing in Hollywood, where exposure to gay imagery did not necessarily accelerate his coming-out process. "We lived near Santa Monica Boulevard, and every day when I walked to school, there were these hustle boys out on the street. So my sense of identity was kind of strange, because I did not identify with the hustle boys, but I knew why they were there."

Reyes was eventually able to come out during his college years at UCLA. Six years ago, he moved from Los Angeles to Phoenix to take a teaching job at Arizona State University. He recently founded Phoenix's first Latino theater and is currently working on a new gay-themed play that will premiere there next year.

"It's about a Latino politician who falls in love with a young

Mexican-American man who ends up being a stripper," Reyes said. "It's kind of an outrageous play. I think I'm going to call it *Domingo's Privates*."

For more information on *Sirena, Queen of the Tango*, call 861-5079.

Mini-review: 'Goldilocks'

You'd think a big-time theater critic would know better than to title a grown-up musical *Goldilocks*. But that choice made by co-author and director Walter Kerr certainly hurt the musical when it opened on Broadway in 1958. It would be a shame if a similar fate befell its rare revival under the auspices of 42nd Street Moon.

The current staged-concert

page 47 ►



Marsha Mercant in *Goldilocks*

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Twin gay-bashings

'Charlie's Angel,' other Fringe highlights

by Richard Dods

Jonathan Rice was a straight guy living comfortably in England's gay mecca when his world was severely shaken.

"I was into the beach, smoking, girls, and good music," said Rice, who was born and reared in the resort town of Brighton. "It's really become the gay capital of England in the last 20 years, and because I grew up with this backdrop, it never bothered me."

One summer night about a decade ago, he and a friend headed to a nightclub for some typical fun. "And these daytrippers down from London started verbally abusing us, and it just kicked off and they ended up taking some lumps out of us."

Rice and his buddy had been mistaken for a gay couple.

Several years later, that incident would fuel *Charlie's Angel*, a well-received one-man play written by and starring Rice that has been seen around Britain at festivals, theaters, conferences, and high schools. Following a recent run at Fringe NYC, Rice will perform *Charlie's Angel* during the San Francisco Fringe Festival that begins this week.

In the 45-minute piece, Rice portrays identical twin brothers, one straight and one gay. Charlie, the straight one, compensates for his earlier weaknesses through violence and homophobia. "I've got

Jonathan Rice in *Charlie's Angel*: 'schizophrenically charged.'

a brother, but he's an uphill gardener," he sneers, using a British slang expression for gay.

Jimmy, on the other hand, is gentle and understanding, and had always been Charlie's rock of support after they were abandoned by their mother. When Charlie becomes the victim of a violent gay-bashing probably intended for Jimmy, it destroys their relationship.

"I go back and forth between the characters right in front of the audience," Rice said from the East Coast. "There is no costume change, just a quick light change and, boom, I change my voice, my stance. That's one of the things people like about the show. The message is there, but it's a piece of entertainment as well. They like to see the skill of the actor, if you will."

Rice, 35, is a professional actor who funds special projects like *Charlie's Angel* with acting jobs like his recent tour through the provinces in a murder mystery. "That's my bread-and-butter work," he said.

Charlie's Angel had its premiere in London early in 1996, but its breakthrough success came at the Edinburgh Festival that summer.

"This is an extraordinary piece of writing," reported the *Herald*, the major daily in Glasgow. "Jonathan Rice's performance as both Charlie and Jimmy is faultless, confrontational, schizophrenically charged."

After that, Rice performed the piece in Brighton so his friends and family could see it. His parents, who have been supportive of Rice's acting career, were a little unsettled by the gay content.

"Both of my parents are of the Beatles-going-into-the-hippie age," he said. "They're quite liberal, and I was brought up on Pink Floyd and the Moody Blues. But people are always asking when they see the show, 'Is he straight or is he gay?' And I'm not sure that my parents are comfortable that people are asking that question."

And, he added, audiences have been confused sometimes when they find out he is straight. "They would like to think I'm gay," Rice said. "It would be easier if I was actually fighting in the gay corner, especially to the people on the extremes. Extreme gays and extreme straight people would like to think that, because then they could say, 'Oh, that fits.'"

But his girlfriend of four years is not concerned. "She's an ex-ballet dancer, and we both teach at the same school," he said. "She's not worried about me going over to the other side."

Charlie's Angel will be seen at the Phoenix Theatre II at the following times: 8:30 p.m. 9/8; 1 p.m. 9/9; 10 p.m. 9/10; 7 p.m. 9/12; 8:30 p.m. 9/13; and 5:30 p.m. 9/16. Call 673-3847.

Fringe findings

The 10th annual San Francisco Fringe Festival will run Sept. 6-16 at five downtown venues, where 53 groups and artists will present 256 performances. All shows are \$8 admission or less, and all run 60 minutes or less. For a complete festival schedule, go to www.sf-fringe.org.

Here are several other Fringe attractions that caught our eye.

Jason Schafer, screenwriter of the gay movie *Trick* and a contributor to *Queer as Folk*, has co-authored *The Macy's Account* with

Sherri Langsam, *Macy's Account*

Sherri Langsam. The solo comedy focuses on Brie Cantwell, a bright-eyed New York gal who makes the mistake of falling for an Adonis-like perfume-squitter at Macy's. Presented by 3 Noses Theater Company of New York.

In *The Bird Club: Letter to Sandra Bernhard*, writer-performer Darren Patrick Blaney creates a collection of wistful, optimistic, and melancholy characters. They include a former stripper-turned-housewife, a transgendered lesbian pining for true love, an optimistic HIV-positive housecleaner, and a visionary anthropologist.

And in the titles-we-like department, we find *Kitty Ultra-sound Hits the Road*, in which Barbara Early presents "gender-induced" cabaret; *Another Femme Fatale Freak Show*, a series of surreal short dance pieces choreographed by Boston's Karen Krolak; *Beaverzilla*, a sci-fi spoof from Calgary; and *The Condom, the Cum-cumber and the Girl from Ipanema*, a comedy from Saskatoon about the search for the perfect partner. ▼

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London swings

What a 'Performance' at the Castro

by Tavo Amador

Pour epater le bourgeois! was a rallying cry of late-19th through mid-20th-century avant-garde artists, although shocking members of the conventional middle class today takes a bit of doing, especially in movies. But it still occurred with some regularity in the '60s, and it certainly happened with Nicholas Roeg and Donald Cammell's *Performance* (1970), playing the Castro Theatre September 7-13.

It's hard to imagine what Warner Bros., one of classic Hollywood's greatest, most traditional studios, was thinking when it gave this film the go-ahead. After its completion, executives there must have wondered as well, since it wasn't released until two years after filming was finished. Perhaps they thought they were getting a Mod version of a long-standing movie staple, the crime thriller. Well, they were part right.

Chas Devlin (James Fox) is a petty thug working for Harry Flowers (Johnny Shannon), who runs a "protection" racket that extorts money from unwilling "clients." Harry has a fondness for nude pictures of boy toys, and is usually surrounded by lawyers and assorted yes men. Chas, whose specialty seems to be roughing up reluctant customers, kills another hood, only he does so not for business reasons or on authorization from Harry, but from personal motives. In truth, he was attacked and had no choice.

Aware that he has crossed the line, Chas dyes his hair auburn and hides out in the decaying mansion of former rock star Turner (Mick Jagger) in the seedy Notting Hill section of London. There, the androgynous-looking Turner (Jagger's famous mouth is heavily lipsticked) lives in orientalist and psychedelic splendor with two young women, Pherber (Anita Pallenberg) and Lucy (Michele Breton). They frequently engage in sexual threesomes, although any two are free to pair off with each other, which they do. Chas finds the whole set-up disgusting, but plans on staying only until he gets the necessary documentation to leave the country.

Eventually, Chas is seduced by magic mushrooms and other hallucinatory drugs and begins an affair with Lucy. He dons a dark wig and wears eye makeup, à la Turner. He even admits to being sexually attracted to the rock star. But nothing comes of that, because Chas' hiding place is revealed to Harry, and he is captured by the Mob.

Cold comfort

Fox, who had become famous as the upper-class young man in Joseph Losey's *The Servant* (1963), switches to a beautifully buffed Cockney here, and he's effective as the cold, fundamentally conventional Chas. According to the program notes, filming was so chaotic, filled with so much drug-taking, and the critical scorn heaped on the movie so great, that Fox quit acting to become an evangelist.

Jagger doesn't exactly act as Turner. In his screen debut, he poses, broods and makes love. But Jagger is so charismatic that he dominates each scene he is in. He makes androgyny sexy. When,



James Fox and Mick Jagger in *Performance*: a decadent world.

late in the film, he assumes a more traditionally masculine appearance to sing "Memo from Turner," the audience gets a sense of what made Turner a star and why Jagger is such a compelling live performer. Program notes claim that "Memo from Turner" is the first rock video. If that's true, then this film spawned MTV, something its makers will have to live with for the rest of their lives.

The remaining cast doesn't make much of an impression, but they don't detract from the movie. Their characters are not well-defined, and they are not especially charismatic, although Shannon's Harry has a neurotic edge, and it's interesting to get a glimpse of homosexual gangsters.

The movie's erotic scenes have a dreamy, soft-porn look and are filmed so that it is not always clear who is sleeping with whom. Roeg would go on to make the visually dazzling, sexy, Venice-set suspense classic *Don't Look Now* (1971) with Julie Christie and Donald Sutherland, but he never became the major director many expected he would be. In 1989, he helmed the terribly disappointing television version of Tennessee Williams' *Sweet Bird of Youth*, starring Elizabeth Taylor.

Three decades after its release, it's easy to see why *Performance* shocked the mainstream press. The violence, the sex, the sexual ambiguity/fluidity of the characters, the whole anything-goes culture that it seemed to be representing, alarmed critics. "Disgusting and worthless," insisted *Time*. Today, it seems almost a period piece. The *menage-a-trois* aspect is old hat; androgyny and same-sex attraction are television talk-show staples. Some might argue that *Performance* was a step forward in the acceptance of these matters. But by making them part of a decadent world, it may actually have provided ammunition to social conservatives. But the images are vivid — Roeg served as cinematographer, having had a successful career in that profession before making his directorial debut here. Color is used beautifully: brilliant during violent scenes, softer during love-making. Those images, and the milieu it represents, are probably the most lasting legacy of this film. ▼



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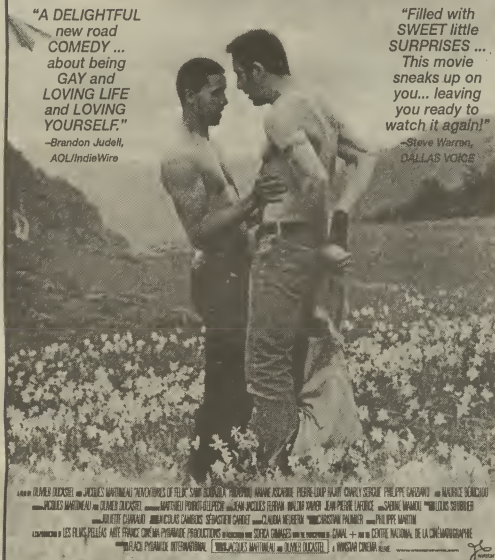
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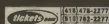
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Cinemayaat 2001

5th annual Arab Film Festival opens

by Gary Morris

In San Francisco's cornucopia of film fests, Cinemayaat, the Arab Film Festival, beginning Sept. 6-9 at the Roxie Cinema, deserves special attention. Western images of the Arab world remain rooted in either the 19th-century racism of "Orientalism," or clichés of tribalism and terrorism. The allegedly liberal mass media, far from being helpful in countering such notions, has been the major perpetrator of negative imagery. Thus it's fitting that the Arab Film Festival act as a corrective in showcasing recent independent and mainstream cinema from a wide variety of Arab countries — Morocco, Tunisia, Syria, Egypt, Lebanon, United Arab Emirates, Iraq — and from Arab filmmakers scattered throughout the diaspora, most notably France. This year's selection of 32 programs, 70 films, and 20 visiting artists is the largest yet. A small survey of these — three features and one documentary — shows that these are vital cinema traditions, despite the forces both internal and external working against them.



Portrait of street kids, *Ali Zaoua*.

One of this year's highlights is a tribute to New Moroccan Cinema, comprised of seven features and three shorts programs. *Ali Zaoua*, a Moroccan-French-Belgian coproduction, has its Bay Area premiere. Director Nabil Ayouch draws on such earlier models as Buñuel's *Los Olvidados* and Babenco's *Pixote* for this portrait of the lives of street kids living in Casablanca's abandoned lots. The story follows the attempts by three of his friends to give a proper burial to their friend Ali, killed by a rival gang's rock during the film's brutal opening sequence. This simple plot allows for a detailed survey of a complex subculture that exists outside the "normal" world run by adults.

These kids, dismissed by soci-



A scene from *La Faute à Voltaire* (*Poetical Refugee*)

ety as "sniffers" for their glue-sniffing habit, have an ever-changing pecking order and shifting allegiances as they try to navigate poverty, abuse — and, for Ali's friends, the absurd but dogged dream to bury their buddy "like a prince." Ayouch uses magic-realist touches to delineate the dream when a billboard suddenly becomes a stick-figure fantasy of sailing off to Ali's imagined "land with two suns," far from the squalid wreckage of real life. There's also plenty of rough humor, as the kids' education in life makes them tough before their time. They admire the late Ali for being "too tough to get fucked" and revile Kwita for getting "fucked so much he could get pregnant." *Ali Zaoua* won't erase anybody's memory of *Los Olvidados*, but it's an effective picture of what constitutes daily life for kids in much of the world.

Displaced people

La Faute à Voltaire was shot in France by Tunisian-born Abdel Kechiche. Winner of the Venice Film Festival's prestigious Golden Lion last year, the film deals powerfully with themes of displacement and dispossession. Jallel is a North African immigrant who enters France illegally to make money to send back to his family. He follows the classic poor-immigrant trajectory, living communally and working at subsistence level. But the film deviates from the blueprint by filling in the contours of his life, making him and his new friends seem real, their problems palpable. Some of the credit for this belongs to fine performances by Sami Bouajila as Jallel and Elodie Bouchez as his slightly off-

kilter girlfriend Lucie, but director Kechiche deftly juggles subplots and keeps the action lively. Kechiche's clear engagement with the material may be attributed in part to the fact that he, like Jallel, was born in Tunisia and worked for years in France, as an actor.

In a more experimental mode is Yousry Nasrallah's *The City*, a 1999 Egyptian feature in its Bay Area premiere. *The City*, like *Poetical Refugee*, locates the dreams of a culture in an ambitious young man. Ali migrates to Paris, and finds a world very different from what he expected. While life in Cairo would have dashed his hopes of being an actor and consigned him to selling produce at a market stall, Paris offers an equally unsatisfying fate, when hunky Ali becomes a boxer in rigged fights, compromising all his principles. Director Nasrallah captures the sights and sounds of the Cairo marketplace with a realist's eye, but also cleverly manipulates the narrative as a film-within-a-film. Cowritten by Claire Denis, *The City* was critically lauded but removed from an Egyptian film festival. One reason may have been the homoerotic elements that pop up throughout, not only in Ali's smoldering presence, but in his intimate scenes with a loving group of friends.

It's poetic justice that an American, Rachel Leah Jones, directed the fascinating documentary *500 Dunam on the Moon*. Jones uses historical footage, contemporary interviews, and location shooting to survey a small but telling corner of the Israeli-Palestinian conflict. Ayn Hawd was one of many Palestinian villages seized for Israeli use in the 1948 takeover. Unlike some villages, this one was reinvented, its beautiful cobblestone streets and historical houses transformed into the "picturesque" Israeli artist's colony Ein Hod. Generations of displaced Palestinians exist on its fringes without water or electricity, occasionally working to build houses for Israelis who have moved in, in a situation that neither the exiled natives nor the guilt-drenched occupiers interviewed in the film find satisfying.

If *500 Dunam on the Moon* shows little hope for commonality in this seemingly hopeless conflict, the festival itself does. Throughout the year Cinemayaat does co-presentations with other festivals, among them the estimable San Francisco Jewish Film Festival. ▼



A scene from *The City*, pulled from an Egyptian film festival.

Heart-to-heart with Josh Hartnett

Next for 'O' boy: '40 Days and 40 Nights'

by Tim Nasson

If there were one word that I would use to describe the young, sexy, tall and lanky actor from Minnesota Josh Hartnett, it would not be cocky, charismatic or ditzy, but rather, shy.

Entering a suite in the Ritz-Carlton in Marina del Rey recently, there to speak with me about his new film *O*, Hartnett made it clear while sitting down, wearing a very wrinkled, gray, long-sleeved pullover T-shirt and blue jeans, that I would have to forgive him if he wasn't very forthcoming with answers to my questions.

"I am not good at this," he says before I even utter a word. "Don't get me wrong. I don't mind doing interviews with the press, but I am just not any good at it." As Hartnett settled his six-foot, three-inch, slim frame into a seat, he crossed his legs and his arms. His face and his dark-brown eyes made him look like a puppy-dog who had just been taken away from its owner.

Born in San Francisco on July 21, 1978, Hartnett's parents relocated to Minnesota a couple of years later. Hartnett continues to live in a suburb of Minneapolis, having sworn off Hollywood, the town that puts the check in his pocket. "LA is just not my cup of tea," he says. "All of my friends are in Minnesota. I am just not into the whole LA scene."

What is Hartnett's cup of tea? The Midwestern boy began his career three years ago as the son of Jamie Lee Curtis in the most recent installment of the John Carpenter *Halloween* franchise, *H2O*. From there he progressed to another teen sci-fi movie, *The Faculty*. With those two films, he became well-known for not only his beautiful face, but his funky trademark hairdo. I had to ask him where that "do" came from.

"You really wanna know? For those two movies I cut my own hair. I hated and still do hate going to the barber's. And for those two movies, the studios didn't bother me about my hairstyle. The team that works with me gave up on my appearance a long time ago," he says, laughing.

Some may think that Hartnett's appearance in *O* is something of a throwback to the way he looked in his first two movies, and that's not far from the truth.

"We made *O* over two years ago," he says. "Originally it was a Miramax film, but it had been



Josh Hartnett and Shannyn Sossamon in *40 Days and 40 Nights*

scheduled for release the week after the Columbine High School shootings. For one reason or another, Miramax was not comfortable with the subject matter and eventually sold the film to Lions Gate."

Teen Shakes

O is a retelling of Shakespeare's *Othello*. In this teenage version, Hartnett plays the conniving Iago as Hugo, and young actor Mekhi Phifer plays Othello as Oden. The two are star high-school basketball players and vie for the attention of Julia Stiles.

While Hartnett's mug was plastered on the covers of many glossy magazines earlier this year in anticipation of his starring role in *Pearl Harbor*, he takes his newfound fame in stride. "It's tough to hear from the Hollywood machine that you're going to be the next so-and-so. I never paid any attention to that. Now that the movie has come and gone, my life is pretty much the same, except that a few more people ask for my autograph."

Hartnett does not seem too disappointed that *Pearl Harbor* tanked at the box office, by Hollywood standards. "It was you guys [the press] that announced to the world, months before you even saw the film, that it would make \$700 million at the box office in the US alone. No one on the set of the movie ever said anything like that. I am very happy that the movie has made over \$200 million at the box office in the US. How many other movies have done that this year? It's certainly the biggest movie I've ever been in, and I am

proud of it."

Hartnett co-starred in two independent films last year, *The Virgin Suicides* and *Blow Dry* (as a hairstylist with a lesbian mom), and has two bigger-budget films in upcoming release. *40 Days and 40 Nights* is not about the Flood, but about Hartnett's character's vow of chastity for that time period. "No sex. No masturbation for 40 days," he says, laughing. "You'll have to see the movie to find out if I tackle the problem!" Also, *Black Hawk Down*, the new Ridley Scott film made primarily in Morocco.

"I was in Africa for the two months before and after *Pearl Harbor* was released making Ridley's movie. It kind of kept me away from all of the bullshit in the newspapers about *Pearl Harbor*."

Did he take precautions and use bodyguards in Africa?

"Dude," he said. "No. I try not to be too concerned about my personal safety when I am out, whether I'm in Africa or the Mall of America [in Minneapolis]. I think that calling attention to yourself with bodyguards and shit aggravates the situation. If you just walk around wherever it is that you are at least pretending that you belong there and know what is going on, you won't be bothered. It's worked for me so far."

With that laid-back attitude, it seems that Hartnett may last a lot longer in Hollywood than most his age tend to. He takes his father's advice seriously, too. "My dad, whom I respect a lot, told me, 'Fame can be temporary — you can always quit. Regret can be permanent.'"

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Japanese delicacy

Sondheim's 'Pacific Overtures' is well done

by Richard Dodds

Though it ended unhappily with *Merrily We Roll Along*, the creative partnership of Stephen Sondheim and Harold Prince provided a decade of unparalleled adventure in the American musical theater.

Just think, between 1970 and 1979, the Sondheim-Prince team brought to the commercial Broadway stage *Company*, *Follies*, *A Little Night Music*, *Pacific Overtures*, and *Sweeney Todd*.

In many respects, *Pacific Overtures* was the most audacious project of this exalted quintet and, not surprisingly, had the shortest run. It is also the least revived, making TheatreWorks' current production a special occasion.

In fact, this is TheatreWorks' second visit to *Pacific Overtures* (the first was in 1988), and clearly it was a love and appreciation for the material that prompted director Robert Kelley to take on this daunting project again. I wasn't around for that first production, but it's hard to imagine it could have been any better than the exquisite rendering now at the Mountain View Center for the Performing Arts.

In *Pacific Overtures*, Sondheim and librettist John Weidman tell the story of Japan's reactions to the gunboat diplomacy that sent Commodore Matthew Perry to the isolated nation in 1853. The Americans weren't at all pleased that the vast trading potentials of an open Japan weren't being realized, and the ramifications of their mission have ranged from Pearl Harbor to Hiroshima to the Sony Walkman.

This is not the usual stuff of a Broadway musical, and to ratchet up the challenge, Sondheim, Weidman and Prince presented the story from the Japanese point of view, using Japanese theatrical devices filtered through Broadway

sensibilities. The results are often fascinating, if emotionally cool at times, and they have been lavishly realized at TheatreWorks.

Director Kelley and his team of choreographers and designers have created a changing canvas of movement, imagery, and music that confidently captures the creators' intentions. Joe Raguey's graceful sets, Fumiko Bielefeldt's detailed costumes, Steven Mannshardt's evocative lighting are all first-rate, while choreographer Francis Jue and Japanese movement specialists Yuriko Doi and Hanayagi Michiya provide a further layer of accomplishment.

The production makes ample use of local and national Asian performers who play both the Japanese characters as well as stylized impressions of the visiting foreigners. Particularly impressive are Scott Watanabe as a lowly samurai thrust into power, Mikio Hirata as the wry narrator, and Erwin Ubri in a lion dance interpretation of Commodore Perry's arrival.

For Sondheim fans, TheatreWorks is providing a rare and choice opportunity to add to their theatergoing collection. But for



Japan is overrun by foreigners in TheatreWorks' *Pacific Overtures*.

anyone up for a stimulating and sometimes challenging theatrical experience, this production of *Pacific Overtures* is highly recommended. ▼

Pacific Overtures will run at the Mountain View Center for the Performing Arts through Sept. 23. Tickets are \$22-\$40. Call (650) 903-6000.

In great voice

Schubert lieder on CD

by Jason Serinus

No one knew how to write a good tune better than Franz Schubert (1791-1828). His songs were often more profound than happy — frequent financial problems, the pain of being homosexual in an age of non-acceptance, and the realization, starting at age 25, that he

would die of syphilis did not a happy camper make — yet their dramatic truth, heart-touching sincerity, and sheer beauty of line rarely fail to reward. Yes, Schubert wrote mainly in German, and translations are not always available; but the feelings within Schubert's melodies touch so deeply that meaning transcends the level of language.

Two recent Schubert lieder (song) recitals provide extraordinary rewards. Highest possible recommendation goes to *Schubert: Lieder - Janet Baker* (BBC). Containing 19 selections drawn from three live recitals that the mezzo-soprano gave in 1970,



1977, and 1980, the recordings catch Baker at her peak. Two of her three accompanists, Graham Johnson and Geoffrey Parsons, are among the best, while the slightly less accomplished Martin Isepp supports a 37-year-old Baker in marvelous voice. Yes, her sound is a bit thicker in the 10 selections recorded in her 47th year, yet she is still capable of slimming her voice down to the lightest of sweet and holy utterances.

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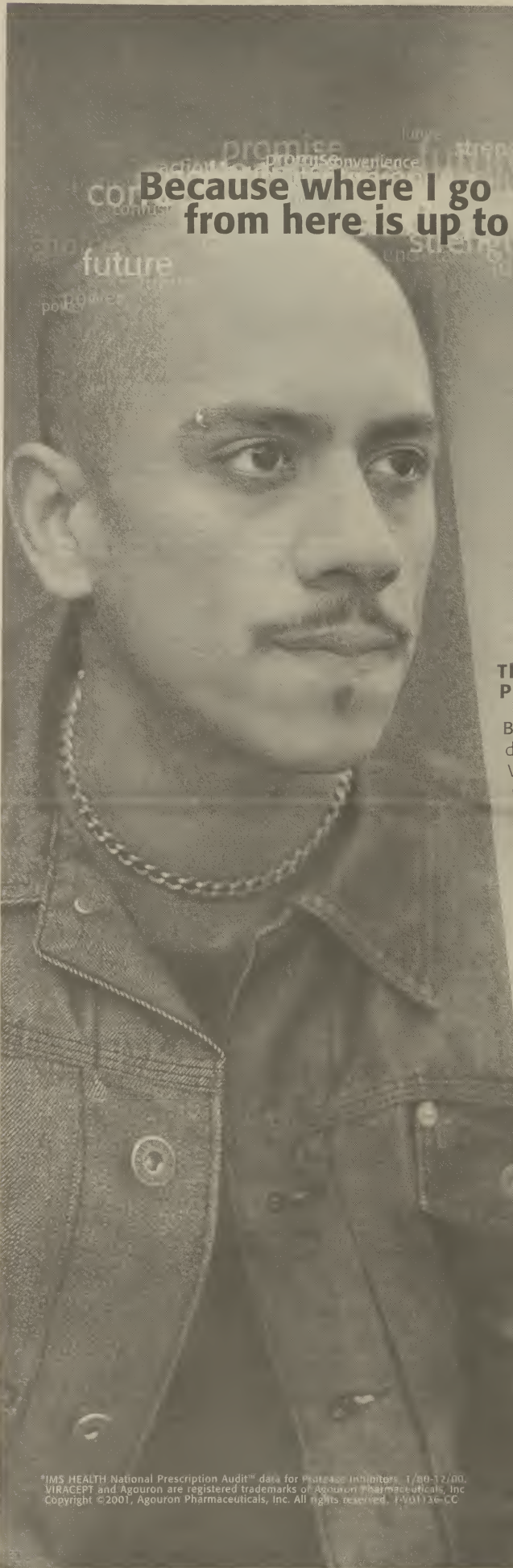
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VIRACEPT is indicated in combination with other antiretroviral agents for the treatment of HIV infection. The most common side effect of VIRACEPT is diarrhea, which can usually be controlled with over-the-counter treatments. Some prescription and non-prescription drugs and supplements should not be taken with VIRACEPT, so talk to your doctor first. For some people, protease inhibitors have been associated with the onset or worsening of diabetes mellitus and hyperglycemia, changes in body fat, and increased bleeding in hemophiliacs. **HIV drugs do not cure HIV infection or prevent you from spreading the virus.**

Refer to the important information on the next page. For more information, call toll free 1-888-VIRACEPT or visit www.viracept.com.

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Please read this information carefully before taking VIRACEPT. Also, please read this leaflet each time you renew the prescription, just in case anything has changed. This is a summary and not a replacement for a careful discussion with your doctor. You and your doctor should discuss VIRACEPT when you start taking this medication and at regular checkups. You should remain under a doctor's care when taking VIRACEPT and should not change or stop treatment without first talking with your doctor.

Alert: Find out about medicines that SHOULD NOT be taken with VIRACEPT. Please also read the section "MEDICINES YOU SHOULD NOT TAKE WITH VIRACEPT".

WHAT IS VIRACEPT AND HOW DOES IT WORK?

VIRACEPT is used in combination with other antiretroviral drugs in the treatment of people with human immunodeficiency virus (HIV) infection. Infection with HIV leads to the destruction of CD4 T cells, which are important to the immune system. After a large number of CD4 cells have been destroyed, the infected person develops acquired immune deficiency syndrome (AIDS).

VIRACEPT works by blocking HIV protease (a protein-cutting enzyme), which is required for HIV to multiply. VIRACEPT has been shown to significantly reduce the amount of HIV in the blood. Although VIRACEPT is not a cure for HIV or AIDS, VIRACEPT can help reduce your risk for death and illness associated with HIV. Patients who took VIRACEPT also had significant increases in the number of CD4 cell count.

VIRACEPT should be taken together with other antiretroviral drugs such as Retrovir® (zidovudine, AZT), EpiVir® (lamivudine, 3TC), or Zerit® (stavudine, d4T). Taking VIRACEPT in combination with other antiretroviral drugs reduces the amount of HIV in the body (viral load) and raises CD4 counts.

VIRACEPT may be taken by adults, adolescents, and children 2 years of age or older. Studies in infants younger than 2 years of age are now taking place.

DOES VIRACEPT CURE HIV OR AIDS?

VIRACEPT is not a cure for HIV infection or AIDS. People taking VIRACEPT may still develop opportunistic infections or other conditions associated with HIV infection. Some of these conditions are pneumonia, herpes virus infections, *Mycobacterium avium* complex (MAC) infections, and Kaposi's sarcoma.

There is no proof that VIRACEPT can reduce the risk of transmitting HIV to others through sexual contact or blood contamination.

WHO SHOULD OR SHOULD NOT TAKE VIRACEPT?

Together with your doctor, you need to decide whether VIRACEPT is appropriate for you. In making your decision, the following should be considered:

Allergies: If you have had a serious allergic reaction to VIRACEPT, you must not take VIRACEPT. You should also inform your doctor, nurse, or pharmacist of any known allergies to substances such as other medicines, foods, preservatives, or dyes.

If you are pregnant: The effects of VIRACEPT on pregnant women or their unborn babies are not known. If you are pregnant or plan to become pregnant, you should tell your doctor before taking VIRACEPT.

If you are breast-feeding: You should discuss with your doctor the best way to feed your baby. You should be aware that if your baby does not already have HIV, there is a chance that it can be transmitted through breast-feeding. **Women should not breast-feed if they have HIV.**

Children: VIRACEPT is available for the treatment of children 2 through 13 years of age with HIV. There is a powder form of VIRACEPT that can be mixed with milk, baby formula, or foods like pudding. Instructions on how to take VIRACEPT powder can be found in a later section that discusses how VIRACEPT Oral Powder should be prepared.

If you have liver disease: VIRACEPT has not been studied in people with liver disease. If you have liver disease, you should tell your doctor before taking VIRACEPT.

Other medical problems: Certain medical problems may affect the use of VIRACEPT. Some people taking protease inhibitors have developed new or more serious diabetes or high blood sugar. Some people with hemophilia have had increased bleeding. It is not known whether the protease inhibitors caused these problems. Be sure to tell your doctor if you have hemophilia types A and B, diabetes mellitus, or an increase in thirst and/or frequent urination.

Changes in body fat have been seen in some patients taking protease inhibitors. These changes may include increased amount of fat in the upper back and neck ("buffalo hump"), breast, and around the trunk. Loss of fat from the face, legs and arms may also happen. The cause and long-term health effects of these conditions are not known at this time.

CAN VIRACEPT BE TAKEN WITH OTHER MEDICATIONS?

VIRACEPT may interact with other drugs, including those you take without a prescription. You must discuss with your doctor any drugs that you are taking or are planning to take before you take VIRACEPT.

Medicines you should not take with VIRACEPT:

Propulsid® (cisapride, for heartburn)

Cardorone® (amiodarone, for irregular heartbeat)

Quinidine (for irregular heartbeat), also known as Quinaglut®, Cardioquin®, Quinidex®, and others

Ergot derivatives (Cafergot® and others, for migraine headache)

Halcion® (triazolam)

Versed® (midazolam)

Mevacor® (lovastatin, for cholesterol lowering)

Zocor® (simvastatin, for cholesterol lowering)

Taking the above drugs with VIRACEPT may cause serious and/or life-threatening adverse events.

Rifampin® (for tuberculosis), also known as Rimactane®, Rifadin®, Rifater®, or Rifamate®
This drug reduces blood levels of VIRACEPT.

Dose reduction required if you take VIRACEPT with: Mycobutin® (rifabutin, for MAC); you will need to take a lower dose of Mycobutin.

A change of therapy should be considered if you are taking VIRACEPT with:

Phenobarbital

Phenytoin (Dilantin® and others)

Carbamazepine (Tegretol® and others)

These agents may reduce the amount of VIRACEPT in your blood and make it less effective.

Oral contraceptives ("the pill")

If you are taking the pill to prevent pregnancy, you should use a different type of contraception since VIRACEPT may reduce the effectiveness of oral contraceptives.

Special considerations

Before you take Viagra® (sildenafil) with VIRACEPT, talk to your doctor about possible drug interactions and side effects. If you take Viagra and VIRACEPT together, you may be at increased risk of side effects of Viagra such as low blood pressure, visual changes, and penile erection lasting more than 4 hours. If an erection lasts longer than 4 hours, you should seek immediate medical assistance to avoid permanent damage to your penis. Your doctor can explain these symptoms to you.

It is not recommended to take VIRACEPT with the cholesterol-lowering drugs Mevacor® (lovastatin) or Zocor® (simvastatin) because of possible drug interactions. There is also an increased risk of drug interactions between VIRACEPT and Lipitor® (atorvastatin) and Baycol® (cerivastatin); talk to your doctor before you take either of these cholesterol reducing drugs with VIRACEPT.

Taking St. John's wort (hypericum perforatum), an herbal product sold as a dietary supplement, or products containing St. John's wort with VIRACEPT is not recommended. Talk with your doctor if you are taking or are planning to take St. John's wort. Taking St. John's wort may decrease VIRACEPT levels and lead to increased viral load and possible resistance to VIRACEPT or cross resistance to other antiretroviral drugs.

HOW SHOULD VIRACEPT BE TAKEN WITH OTHER ANTI-HIV DRUGS?

Taking VIRACEPT together with other anti-HIV drugs increases their ability to fight the virus. It also reduces the opportunity for resistant viruses to grow. Based on your history of taking other anti-HIV medicine, your doctor will direct you on how to take VIRACEPT and other anti-HIV medicines. These drugs should be taken in a certain order or at specific times. This will depend on how many times a day each medicine should be taken. It will also depend on whether it should be taken with or without food.

Nucleoside analogues: No drug interaction problems were seen when VIRACEPT was given with:

Retrovir (zidovudine, AZT)

EpiVir (lamivudine, 3TC)

Zerit (stavudine, d4T)

Videx® (didanosine, ddl)

If you are taking both Videx (ddl) and VIRACEPT:

Videx should be taken without food, on an empty stomach. Therefore, you should take VIRACEPT with food one hour after or more than two hours before you take Videx.

Nonnucleoside reverse transcriptase inhibitors (NNRTIs):

When VIRACEPT is taken together with:

Viramune® (nevirapine)

The amount of VIRACEPT in your blood is unchanged. A dose adjustment is not needed when VIRACEPT is used with Viramune.

Sustiva™ (efavirenz)

The amount of VIRACEPT in your blood may be increased. A dose adjustment is not needed when VIRACEPT is used with Sustiva.

Other NNRTIs

VIRACEPT has not been studied with other NNRTIs.

Other protease inhibitors:

When VIRACEPT is taken together with:

Crixivan® (indinavir)

The amount of both drugs in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

Norvir™ (ritonavir)

The amount of VIRACEPT in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

Invirase® (saquinavir)

The amount of saquinavir in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

WHAT ARE THE SIDE EFFECTS OF VIRACEPT?

Like all medicines, VIRACEPT can cause side effects. Most of the side effects experienced with VIRACEPT have been mild to moderate. Diarrhea is the most common side effect in people taking VIRACEPT, and most adult patients had at least mild diarrhea at some point during treatment. In clinical studies, about 15-20% of patients receiving VIRACEPT 750 mg (three tablets) three times daily or 1250 mg (five tablets) two times daily had four or more loose stools a day. In most cases, diarrhea can be controlled using antidiarrheal medicines, such as Imodium® A-D (loperamide) and others, which are available without a prescription.

Other side effects that occurred in 2% or more of patients receiving VIRACEPT include nausea, gas and rash.

There were other side effects noted in clinical studies that occurred in less than 2% of patients receiving VIRACEPT. However, these side effects may have been due to other drugs that patients were taking or to the illness itself. Except for diarrhea, there were not many differences in side effects in patients who took VIRACEPT along with other drugs compared with those who took only the other drugs. For a complete list of side effects,

ask your doctor, nurse, or pharmacist.

HOW SHOULD I TAKE VIRACEPT?

VIRACEPT is available only with your doctor's prescription. Your doctor may prescribe the light blue VIRACEPT Tablets either as 1250 mg (five tablets) taken two times a day or as 750 mg (three tablets) taken three times a day. VIRACEPT should always be taken with a meal or a light snack. VIRACEPT tablets are film-coated to help make the tablets easier to swallow.

Take VIRACEPT exactly as directed by your doctor. Do not increase or decrease any dose or the number of doses per day. Also, take this medicine for the exact period of time that your doctor has instructed. **Do not stop taking VIRACEPT without first consulting with your doctor, even if you are feeling better.**

Only take medicine that has been prescribed specifically for you. Do not give VIRACEPT to others or take medicine prescribed for someone else.

The dosing of VIRACEPT may be different for you than for other patients. **Follow the directions from your doctor, exactly as written on the label.** The amount of VIRACEPT in the blood should remain somewhat consistent over time. Missing doses will cause the concentration of VIRACEPT to decrease; therefore, **you should not miss any doses.** However, if you miss a dose, you should take the dose as soon as possible and then take your next scheduled dose and future doses as originally scheduled.

Dosing in adults (including children 14 years of age and older)

The recommended adult dose of VIRACEPT is 1250 mg (five tablets) taken two times a day or 750 mg (three tablets) taken three times a day. Each dose should be taken with a meal or light snack.

Dosing in children 2 to 13 years of age

The VIRACEPT dose in children depends on their weight. The recommended dose is 20 to 30 mg/kg (or 9 to 14 mg/pound) per dose, taken three times daily with a meal or light snack. This can be administered either in tablet form or, in children unable to take tablets, as VIRACEPT Oral Powder.

Dose instructions will be provided by the child's doctor. The dose will be given three times daily using the measuring scoop provided, a measuring teaspoon, or one or more tablets depending on the weight and age of the child. The amount of oral powder or tablets to be given to a child is described in the chart below.

Pediatric Dose to Be Administered Three Times Daily					
Body Weight	Number of	Number of	Number of		
Kg	Level Scoops*	Level Teaspoons†	Tablets		
7 to <8.5	15.5 to <18.5	4	1	—	
8.5 to <10.5	18.5 to <23	5	1 1/4	—	
10.5 to <12	23 to <26.5	6	1 1/2	—	
12 to <14	26.5 to <31	7	1 3/4	—	
14 to <16	31 to <35	8	2	—	
16 to <18	35 to <39.5	9	2 1/4	—	
18 to <23	39.5 to <50.5	10	2 1/2	2	
≥23	≥50.5	15	3 3/4	3	

In measuring oral powder, the scoop or teaspoon should be level.

* 1 level scoop contains 50 mg of VIRACEPT. Use only the scoop provided with your VIRACEPT bottle.

† 1 level teaspoon contains 200 mg of VIRACEPT. Note: A measuring teaspoon used for dispensing medication should be used for measuring VIRACEPT Oral Powder. Ask your pharmacist to make sure you have a medication dispensing teaspoon.

How should VIRACEPT Oral Powder be prepared?

The oral powder may be mixed with a small amount of water, milk, formula, soy formula, soy milk, dietary supplements, or dairy foods such as pudding or ice cream. Once mixed, the entire amount must be taken to obtain the full dose.

Do not mix the powder with any acidic food or juice, such as orange or grapefruit juice, apple juice, or apple sauce, because this may create a bitter taste.

Once the powder is mixed, it may be stored at room temperature or refrigerated for up to 6 hours. Do not heat the mixed dose once it has been prepared.

Do not add water to bottles of oral powder.

VIRACEPT powder is supplied with a scoop for measuring. For help in determining the exact dose of powder for your child, please ask your doctor, nurse, or pharmacist.

VIRACEPT Oral Powder contains aspartame, a low-calorie sweetener, and therefore should not be taken by children with phenylketonuria (PKU).

HOW SHOULD VIRACEPT BE STORED?

Keep VIRACEPT and all other medicines out of the reach of children. Keep bottle closed and store at room temperature (between 59°F and 86°F) away from sources of moisture such as a sink or other damp place. Heat and moisture may reduce the effectiveness of VIRACEPT.

Do not keep medicine that is out of date or that you no longer need. Be sure that if you throw any medicine away, it is out of the reach of children.

Discuss all questions about your health with your doctor. If you have questions about VIRACEPT or any other medication you are taking, ask your doctor, nurse, or pharmacist. You can also call 1.888.VIRACEPT (1.888.847.2237) toll free.

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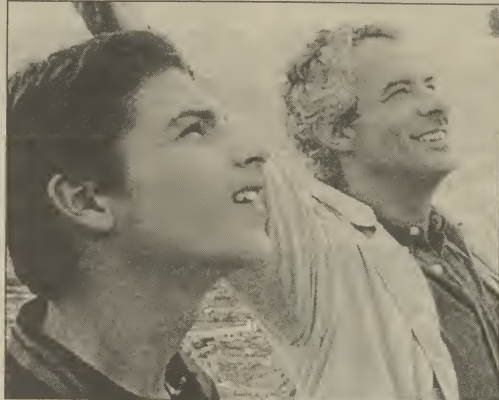
'Our Lady' shoots from the hip

by Brandon Judell

A small gay masterpiece from Barbet Schroeder? The esteemed director of *Barfly* (1987) and *Reversal of Fortune* (1990) has come through stunningly once again, after a string of recent critical and box office flops. Reminiscent of Godard's *Weekend* (remember the endless highway filled with bumper-to-bumper car crashes?), *Our Lady of the Assassins* is an equal indictment of the vapid, moral bankruptcy and violence slathering modern society.

The locale is Medellín, Colombia, a city without innocence. Fernando (Germán Jaramillo), a successful writer who's had enough of life, returns from Europe to his hometown. His incentive: his sister has died and left him a luxury apartment.

Back a few days, Fernando, after witnessing senseless murders to his left and right while he walks the streets of Medellín, goes to a male brothel he frequented in his youth. There he hooks up with 16-year-old Alexis (Anderson Balles-



Anderson Ballesteros and Germán Jaramillo in *Our Lady of the Assassins*

teros), an attractive, illiterate gang member on the run. After a nice bout of sex, the two realize they are attracted to each other emotionally as well as physically, and Alexis moves in.

Their gravitation to each other is a bit odd: Alexis likes listening to heavy-metal music while

watching TV and reading a comic book simultaneously. Fernando prefers silence or opera. But true love blossoms between the two. Will romance cause civilized culture to win out and soothe the savage beast?

No way. Alexis is a murderer

page 47 ►

Schroeder

◀ Arts cover

perfect sense in a world where almost nothing else does.

Schroeder insists that the Colombia of his childhood years, the '40s, was a kind of paradise, a rural economy sustained by coffee, cattle and sugar cane, without a hint of the coca leaf. It was a dream from which he was rudely awoken at age 12 by the full-submersion baptism of cold Parisian winters and the "Napoleonic hell" of the life of an intellect in training. Graduating from the Sorbonne in time to surf the New Wave, first as a film critic and then as a producer, Schroeder found his niche as the director of a new type of monster movie. His monsters were real, like Ugandan strongman General Idi Amin, and the mad, drunk, wounded poet Charles Bukowski. Bukowski's screenplay for *Barfly* launched Schroeder into Hollywood.

The Oscar-nominated director says *Our Lady of the Assassins* was also the byproduct of his infatuation for a writer. "It's similar to *Barfly*. The movie was born out of my admiration for this writer Fernando Vallejo. I went to meet him and said, 'We've got to do something together.'" Schroeder says it was hard to bring Vallejo's novel to the screen, since it involved many deaths, was told in the first person, and contained scant mention of the boy Alexis.

"The big difference between the movie and the book is that the boy has a very strong existence, so this is a love story between a 50-year-old writer and a 16-year-old boy who is a professional killer in the streets of Medellín."

Desperate love

The reality of the love story is introduced quickly, beautifully, but also matter of fact. "I would never pass any kind of judgment, and I just presented it as I would present any love story. In this case, it's a quite desperate love story, because it's obviously impossible, not only because their worlds are

so far apart, but also because the boy is very close to death all the time."

Our Lady is a remarkable work for many reasons, not the least of which is the care Schroeder and Vallejo take not to condescend to their characters or their audience. Both director and writer assume we understand the special character of the relationship between Fernando and Alexis. "Pederasty was most well-known among the Greeks, where not only a boy was learning from an adult, but an adult was learning also from the boy. It's a two-way relationship, especially in this movie, where the writer discovers things about the new realities of his town that he would never know otherwise. And obviously, the boy has everything to discover from this adult."

When the gun first tumbles out of Alexis' pants (along with his cock) on their first meeting, Fernando is both bemused and perturbed. Soon he discovers that his young lover is a good shot. People in their path start dying for peculiar reasons — improper grammar on the subway, whistling, and refusing to turn down the radio in a taxi. Only half-joking, Fernando argues with Alexis that he's actually doing people a favor by killing them, that letting them live is a far worse punishment.

Schroeder says he was able to experience Medellín freshly through Vallejo's eyes. "We saw fireworks, \$50,000 [worth of] fireworks, and there was no holiday, and he said, 'Oh, it's some people who succeeded in shipping a big cargo of cocaine in the US.' It comes back as a running gag, the thing of the fireworks in the movie." As Fernando stares into the eyes of the boy who is the love of his life, it's like the whole city of Medellín is having an orgasm to celebrate their love.

Pilgrims' progress

Schroeder notes that the infamous drug lord the late Pablo Escobar was his collaborator in a weird way. Aside from sex, Fernando and Alexis bond chiefly through their mutual love of visit-

ing Medellín's mostly empty churches. "This is a phenomenon that exists and was amplified by Pablo Escobar, for the young professional killers to go to pilgrimage to *Our Lady*. Every Tuesday morning, all those young boys go there for protection, to ask *Our Lady* to help them kill their victims without their victims suffering. There is this strange mixture of death, religion and crime. All this was more or less invented by Escobar, so he's one of the authors of the movie."

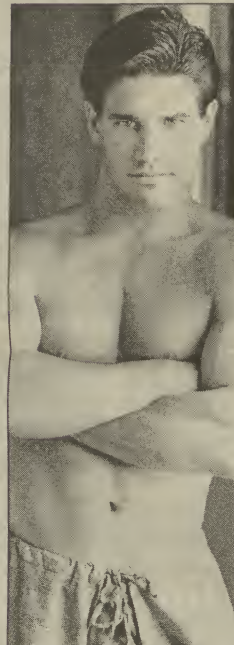
Shooting a movie about shooting in a city infamous for its shootings was a tricky proposition at best. Schroeder explains that his young cast was recruited so that their real lives mirrored the story. Anderson Ballesteros (Alexis) "had already done prison time for robbery. He was selling incense and lived high on the mountain-side, in a neighborhood controlled by the guerrillas. Juan David Restrepo (Wilmar) came from a comparable life on the streets."

While the boys had no problems with the sex depicted in the film, they remained noncommittal about their own orientation — although the young kid who plays a kind of Greek Chorus character, The Pest, was found in a homosexual brothel. Sadly, the attention received by the film — a major hit in Colombia, where audiences tended to see it as at least partly a comedy — led to an incident where Ballesteros was shot and stabbed. Reportedly, he is recovering from the street attack. Schroeder says he lived through the two-month filming under the constant threat of kidnapping, a threat directed against both him and the production's \$300,000 digital video package.

In the end, Schroeder says the boys were couched in their acting by Germán Jaramillo (Fernando), a veteran of Colombian stage and TV, aided by Vallejo's script with its fine ear for the patois of street kids, and by exacting production standards. "I made sure to film each boy as if he were Tom Cruise." ▼

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David Leavitt mixes history and fiction in his new story collection.

Fellow traveler

by Jim Nawrocki

The Marble Quilt, Stories by David Leavitt; Houghton Mifflin, \$25

David Leavitt is one of the most talented writers of his generation, and he is certainly one of the most accomplished writers of his generation dealing with gay themes. His latest collection of short stories, *The Marble Quilt*, is varied and ambitious. Though it is at times a somewhat uneven collection, it is

nevertheless further evidence that Leavitt is an original and important voice.

At a time when many of his counterparts are delving heavily into memoir and semi-autobiographical fiction, Leavitt seems to be more comfortable creating rich fictions, especially when it comes to evoking the world of the past. The title of his 1990 short story collection, *A Place I've Never Been*, is perhaps more descriptive of what Leavitt is trying to do in *The Marble Quilt* — to transport us.

Leavitt's affinity for European settings, particularly those showing Americans in Europe, has prompted many to compare him to Henry James. In "Crossing St. Gotthard," the first story in this new collection, Leavitt seems to be at his most Jamesian. Set in the early 1900s, it's the tale of an American woman, her two sons and their tutor during a European trip. As they ride in a train toward an infamous mountain tunnel, the tutor, Harold, stares hungrily at the blooming youth of Stephen, the older of his two charges. If the juxtaposition of frustrated sexuality and train-and-tunnel imagery seems all too obviously Freudian, Leavitt manages to make the story work. "Crossing St. Gotthard" is as much about turn-of-the-century anxieties of modernity as it is about sexual transformation.

Indeed, transformations and shifting identities seem to be the theme of these stories. Two of them deal with actors and the nature of identity as it relates to performance. In "Speonk," a disillusioned soap-opera star attempts to come to terms with the "reality" of the character he has created and introduced into the lives of his fans. Another story, "Heaped Earth," shows the quiet suffering of closeted performers in early '60s Hollywood.

Unreliable sort

James was famous for the ambiguity of many of his novels and tales: the last line of *Portrait of a Lady*, for example, or the spookiness of that "unreliable narrator," the nanny in "The Turn of the Screw." Leavitt evokes James again in the title story of the collection. Set in Italy, it's a murder mystery

of sorts told from the perspective of the victim's former lover as he is interviewed by the Italian authorities. As we move back and forth in time with the narrator, we're never quite sure how much he is letting on to his interrogators and, by extension, to us. Indeed, as he dictates his tale to the unusually fastidious Italian police (as they type up his story, they read parts of it back to him), Leavitt seems to be deconstructing the very art of creating fiction.

In one of the most ambitious and longest stories in the collection, "The Infection Scene," Leavitt takes this exploration of authorship even further. Alternating between the story of Oscar Wilde and his lover Bosie (Lord Alfred Douglas) and a modern-day story of two young men in San Francisco, Leavitt presents a melange of history, fiction and socio-historical commentary. At one point, he actually inserts himself as an observer into his story, discussing his characters directly with the reader: "I leave him now, to follow Christopher down Market Street to Café Flore, where at a sunny table Anthony awaits him." Skillful as Leavitt is in recreating the world of Wilde, the story as a whole is an enterprise that seems tenuously held together. Leavitt's attempt to highlight the parallels between the Wilde affair and his San Francisco characters often seems forced.

"Black Box" is a story that was apparently inspired by the 1996 disaster of TWA Flight 800, which exploded over the Atlantic Ocean en route to Paris, killing all aboard. It focuses on a man whose lover dies in a crash very much like that of Flight 800, and it is one of the strongest stories in the collection. Not only is "Black Box" a complex, thoughtful study of the nature of grief, and of the peculiarities of gay grief in particular, it is also a timely, even satirical examination of that American cultural phenomenon, "infotainment" or "reality television."

For a relatively young writer, Leavitt has already established a highly respected body of work. *The Marble Quilt* is a deft display of his talents. We can only hope that he has many more places to take us. ▼

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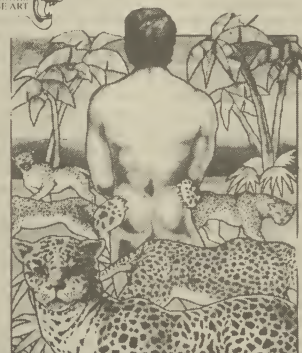
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BOOKS

Golden boy

by Michael McDonagh

Magician of the Modern: Chick Austin and the Transformation of the Arts in America, by Eugene R. Gaddis; Knopf, \$35.

Not many people have it all, and by all I mean charm, smarts, warmth of heart, and looks. When these things are embodied in one person, people notice. Arthur Everett Austin Jr., the subject of Eugene R. Gaddis' fascinating new biography, was clearly noticed. "You'd fall in love with him the moment you'd meet him," his friend architect Philip Johnson recalls. "All ages and sexes and colors."

"Chick," as everyone called him, was also cheerfully bisexual, and loved to tell the story of how his maid once discovered him in bed with one of his male classmates. "Oh, Mrs. Riley, you must think I'm awfully spoiled," he remarked; to which she stoutly replied, "You can't spoil a rotten egg, Mr. Austin."

Chick was obviously a colorful personality. He was also phenomenally gifted — painter, set and costume designer, magician, actor, teacher, writer, and the most brilliant and imaginative museum director America's ever had. Composer Virgil Thomson, who should know, even called him "a whole cultural movement in one man."

Museum heads these days tend to be like CEOs, uptight in their policies and expensive suits, yet convinced they're on the cutting edge. Sure, Austin was drop-dead gorgeous and an elegant dresser and *bon vivant*, but his reign, from 1927 to 1944, as the director of the venerable Wadsworth Atheneum, in the insurance capital of the world, Hartford, Connecticut, transformed the museum. He didn't spend his directorship schmoozing with the board, but worked tirelessly and passionately on every aspect of his museum. His enthusiasms and knowledge extended beyond painting and sculpture to include the decorative arts, architecture and design, theater, music, even film. What he invented in the provincial town of Hartford is the multidisciplinary museum programming we know today. And he did it when New York's Museum of Modern Art was still shopping for permanent digs.

How did Chick become so discerning and prescient? Gaddis finds some of the answers in his boyhood. The only child of an ambitious mother and a doctor, he was sheltered and encouraged from the start. Laura Etnier is presented as calculating, pushy and concerned with social status. Though obviously a piece of work, she lavished attention on her son and believed in everything he did, in stark contrast to his emotionally and often physically distant father (his parents lived separately for most of their marriage) who was also as much of a workaholic as his son turned out to be. Like a Henry James character, Chick did tours of Europe and was properly educated at Harvard. This upbringing formed his outlook and broadened his view of the world, especially the art world. Chick worked as an archeological assistant to Harvard professor George Reisner as he uncovered the ruins of Meroë, Egypt, once the capital of the fabled kingdom of Kush. Austin developed his taste under the guidance of connoisseurs Edward Forbes, who headed Harvard's Fogg Museum,

Paul Sachs, and the imperious Bernard Berenson (great-granduncle of actress Marisa Berenson), who ran the art world from his villa outside Florence.

Chick's appointment to the Athenaeum at the ripe old age of 26 let him exercise that taste, and exercise it he did. Under his leadership, the museum produced an astounding number of coups — avant-garde film programs beginning in 1929; the first big Surrealist show ever seen in the US, in 1930; the first comprehensive exhibit of 16th and 17th-century Italian Baroque art in this country that same year; and a show of five Neo-Romantic French painters in 1931. Austin produced many other equally successful shows, including the biggest Picasso exhibition ever seen in America, in 1934, which coincided with the opening of the Athenaeum's Bauhaus-inspired Avery Memorial, and the world premiere of Gertrude Stein and Virgil Thomson's unique operatic masterpiece *Four Saints in Three Acts* at the museum's elegant new theater.

Sponsored by The Friends and Enemies of Modern Music, the legendary production drew both the cognoscenti and society types from New York and Europe, and put

Hartford on the map. The fanciful cellophane sets and costumes were by Florine Stettheimer, and the opera featured an all-black cast, with movement by choreographer Frederick Ashton and direction by John Houseman.

Gay blades

Despite this setback and others, Austin continued to produce truly cutting-edge art, music, theater and dance which frequently got him into trouble with his stuffed-shirt board. One of the straws that eventually broke the camel's back was Pavel Tchelitchew's Paper Ball, which took place in the museum's Avery Court. Why? Because it was outrageously gay, and Tchelitchew's boyfriend Charles Henri Ford and his group came as "Poets" dressed in cowboy drag. "To the horror of Hartford patrons," Gaddis recounts, "they were all wearing makeup and false eyelashes." One society matron remembers them as "nasty young men ... who did not go down well with me and my friends."

The fact that Austin was clearly ahead of his time didn't help, nor did the fact that he continued to make risky decisions which eventually got him into fiscal hot water with his board, which he



began to see "as hopelessly reactionary — unsympathetic, unappreciative, and tight-fisted," and which eventually canned him. But salvation was waiting in the wings, and Chick soon became the director of the molding John and Mable Ringling Museum of Art in Sarasota, Florida, as well as of the circus king's private mansion, Ca'd'Zan. Once again, despite the big box office his shows got there, Chick had to contend with all sorts of cabals, in this case the Florida Legislature and competing interests, which shows that times haven't changed in the old-boy South since last November's fixed election.

Gaddis also details Austin's relationship with his wife Helen,

Though somewhat naive about her husband's bisexuality, she wholeheartedly accepted him, loved him, and raised their son and daughter. The author is a bit more sketchy about Chick's two other longterm relationships, with young dancer and Austin look-alike Tommy Hughes, and his former Trinity College student Jim Hellyar, who lived with him in Sarasota. Chick's final days and his horrific death from cancer in 1957 are very painful to read, as starkly reported as Billy Strayhorn's end in David Hajdu's bio *Lush Life*. I wept reading both.

Gaddis' book is thoroughly researched, gracefully written and immensely detailed. Though scholarly, it's never academic, and seldom loses its drive or its focus on its remarkable subject, whom friend Angela Lansbury called "this fascinating top that never stopped spinning." In a day when committees, corporations and computers run everything, it's nice to know that there was once a time when high standards, friends and art mattered more. Chick Austin really walked the talk. This is a great book, and I wouldn't be surprised to see it nominated for the Pulitzer or the National Book Award. ▼

Psychobabble

by Jim Piechota

Call Me Crazy by Anne Heche; Scribner, \$25

I promised myself that I wouldn't make any judgments about Anne Heche's autobiography until I read it, and that her switcheroo from Hollywood-spotlight lesbian to cameraman-loving straight woman wouldn't negatively influence my opinion. And it worked until the point where she finally gets around to (very briefly) addressing her period of flying-spaceship psychosis and the identity crisis "360" she makes to save her career. Then I lost it.

In all fairness, Anne Heche's life hasn't been easy. The first half of *Call Me Crazy* details some downright excruciating sexual and physical abuse she endured since infancy at the hands of her father. Raising a staunch Christian family (later Baptist, then Methodist, then Christian again), her parents didn't believe in practical medicine, so at eight years old, the herpes sores that her father transmitted to her failed to heal and spread, embarrassingly to her face. Her sister Abi and brother Nathan were beaten repeatedly with a belt and wooden spoon for household infractions like a missing \$4, or a love note written on a church prayer request.

Heche interrupts these hard-to-read episodes with an interrogative phone call to her mother, where answers and explanations are demanded. Her mother, exasperated and confused, merely responds, "Jesus loves you, Anne."

As she entered puberty and the penniless family moved from Ohio to New Jersey, her "dynamic and charming" closeted father, away most of the time on mysterious jaunts to New York City, died as she turned 13, in what Heche calls "one of the first cases of AIDS diagnosed in the United States."

But as Heche matured, the

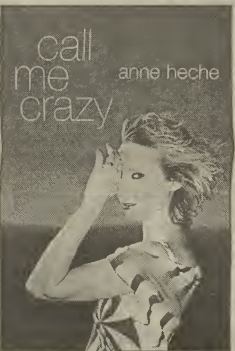
emotional wounds inflicted during her childhood went unhealed and largely ignored, even as she developed as an actress and was cast to play twins Vicky and Marley on the soap opera *Another World*.

Heche admits that subsequent psychological therapy, including experimentation with LSD, has benefited her and has brought forth buried feelings of hate, guilt, and anger, though most of these sensations go unexpressed in this book.

She repeatedly tosses out recycled self-help statements like candy, most having the sterile, futile heft of a Dr. Laura broadcast: "We will meet our parents in each one of our relationships until we heal ourselves."

The book's confusing, obviously rushed second half delves into Heche's emotional breakdown as her acting career took off, right along with the spaceship she thinks she is supposed to be riding in.

Far too close to the book's final page, Heche begins to discuss her "temporary" insanity period, obviously not something she wants us to remember about her. Here we learn of the 12 days she spent listening to "God" direct her every move, then actually becoming



God herself. Sprinkled in between are the delicious "Fresno, 2000" scenes, with Anne wandering the countryside looking for the mother ship that will take her "home."

So where's the juicy Ellen stuff? Buried even further back is her version of the "ugly fantasy dance" of how she met comedienne Ellen DeGeneres at an Oscar party, and of their ensuing relationship holed up in Ojai, California.

But nothing in *Call Me Crazy* makes more sense than Heche's remarks, post-Ellen: "I have come to believe that the insanity you are raised in becomes a part of you." Everywhere, enmeshed within nearly every page, there remains an aftertaste of this insanity, even as the author joyfully admits to

having "been through the rinse and spin cycle in a human washing machine." As Andy Rooney once remarked about gay people, I extend the same sentiments to this supposedly "straight" woman: This is not a person I'd want to be stuck in a locked room with.

Heche's weak epilogue, "Love/The Other Side," packed with epiphanies galore, introduces the cameraman she wedded just this month, Coley Laffoon, and wishes a "Coley for everyone when they leave their shit and shame behind." Mocking and smug, these sentiments reek of insincerity and seemingly dance atop the gravestone of her 3-year relationship with DeGeneres.

Just what should we make of this 32-year-old actress with the hippy-hoppy sexuality? Confirmed nutjob or fully reformed abuse survivor? And, really, just who is Anne Heche? Throughout these 251 ambiguous pages, it's not clear that even Heche herself knows for sure. ▼

Anne Heche, sans spaceship, reads and signs *Call Me Crazy* on Mon., Sept. 17 at 12:30 p.m., Stacey's Bookstore, 581 Market St.

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Wayne Thiebaud, *Hill Hotels* (1993-1997), at SF Internat'l Art Expo

Art preview

◀ Arts cover

exhibitions on September 12. The big show there is recent work of Martin Puryear (through January 13). Semi-abstract sculptures with anthropomorphic echoes will fill some of the museum's larger spaces. Puryear has by and large rejected the hard, industrial materials of the Minimalists, using instead fragrant woods, rattan, and wire mesh to wrap around his sensual negative spaces. One of BAM's treasures, the largest gathering of paintings by the influential, German-born Hans Hoffman, will also be re-configured in the galleries. And *The Dream of the Audience*, a retrospective of the work of Korean-American performance artist Theresa Hak Kyung Cha, who died tragically young in 1982, will be on view through December 16. The Berkeley Art Museum info line is 510-642-0808.

Bar arts

Also on September 12, New Langton Arts (1246 Folsom Street) opens Jessica Bronson's Selections from the *Video Art for the Bar* series, which sounds to us like a video version of Ed Kien-

Aaron Parazette, *Detail #5* (2001), at SF International Art Expo

holz's *Barney's Beanery*. Later this fall, the hobbypopMUSEUM, a European art collective, will stage a psychedelic *Happening* at the gallery, on October 3-6 and 10-13. Call 415-626-5416 for more details.

From September 21 to 24, the largest conglomeration of culture vultures in the Bay Area gathers for the annual SF International Art Exposition at Fort Mason. The Chicago number to call for details is 312-587-3300, or go to their website at www.sfiae.com.

The Henry Moore retrospective ends next week (September 16), and the wonderful Ed Ruscha room closes on October 7, but coming up in the lower galleries of the Legion of Honor is *Artists' Books in the Modern Era: The Logan Collection*. It starts October 6 and runs into January 2002. The Legion will present 180 volumes on loan from Chicago collectors Reva and David Logan, and including *livres d'artistes* by such big names as Arp, Bonnard, Delaunay, Derain, Dufy, Kandinsky, Klee, Brancusi, Chagall, Gris, Maillol, Beckman, Braque, De Chirico, Dali, Dubuffet, Leger, Matisse, Calder, Hockney, Giacometti, Rauschenberg, Tamayo, Motherwell, and Oldenburg, as well as books by early practitioners such as Manet, Redon, Toulouse-Lautrec, and Rodin. One gallery will be devoted to works by Picasso, and there will be a historical section that presents didactic materials on the book arts and demonstrations on the craft of bookmaking. Call the Legion at 415-863-3330.

How-To: The Paintings of Deborah Oropallo at the San Jose Museum of Art, October 13 through

February 10, is a mid-career retrospective of the acclaimed East Bay painter/printmaker whose examination of everyday objects, train tracks, and oil cans transforms them into poetic, two-dimensional images. The touring exhibition includes her new directions as shown recently at the Wirtz Gallery in San Francisco. SJMA: 408-294-2787.

Oakland Museum of California's retrospective of the work of the late Elmer Bischoff opens November 3. A key player in the Bay Area figurative movement of the mid-20th century, Bischoff has rarely been featured in solo exhibitions, and it's about time. Through January 13 at the Oakland Museum: 888-OAK-MUSE. Look also for the always-intriguing annual celebration of *Día de los Muertos (Pasajes y Encuentros: Ofrendas for the Days of the Dead)* at the Museum from October 13 to November 25.

Yerba Buena Center for the Arts also has its big fall shows already up and running (Portuguese contemporary art, and *Back to the Bay*). But beginning November 17, the work of two artists who reference objects in other local museums will go on view in the galleries. Glass artist Josiah McElheny will present hundreds of objects borrowed from Bay Area museums, and create one-of-a-kind glass objects that rephrase formal qualities embedded in these artifacts. And San Francisco painter Isabella Kirkland presents a suite of new paintings based on the holdings of the California Academy of Sciences. Both through January 27 at YBCA, tel. 415-978-2700. ▼

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Schubert on CD

◀ page 36

It is that sweetness, combined with passion, sincerity, and a consummate belief in the music, that make you feel that Schubert, rather than Baker, is what her singing is all about. Despite the ever-stingy BBC charge of full price for a recording that lacks lyrics and translations, the disc provides lieder singing that earns its place alongside the greats of recording history.

Schubert: Lieder, Vol. II - Ian Bostridge/Julius Drake (EMI) presents the lyric tenor in marvelous voice. Now in his early '30s, Bostridge retains the youthful beauty of timbre, cleanliness of attack, and impeccable diction that

made his *Die Schöne Müllerin* on Hyperion so exceptional. Where he differs from Baker, however, is in how he chooses to infuse his singing with "meaning." Baker relies primarily on volume and tone to get her feeling across, while Bostridge, an equal master in those realms, too frequently resorts to underscoring consonants, vowels, and entire words. If one were to read these texts the same way Bostridge sings them, one might be booed out of a coffeehouse.

Despite this tendency to be a bit precious, Bostridge's intelligence, sincerity, and sheer health of voice will for many transcend these critical concerns. Text and translations are happily provided, and Julius Drake provides perfect accompaniment. ▼

ART

Masters in full bloom

by Will Shank

Corot to Picasso
European Masterworks from the
Smith College Museum of Art
Cantor Center for Visual Arts
Stanford University
Through Sept. 23

Although the usually dignified Stanford has fallen prey to the unfortunate syndrome of "From... To" titles, to be fair, this packaged exhibition from Smith College arrived with that name. This is the fifth of seven venues for these masterworks — the term is not too strong in this case — while the art museum at the Seven Sisters college in Massachusetts renovates its galleries. Fifty-eight of a grand total of 25,000 artworks are present here; the extensive collection of Old Master drawings is traveling a separate route.

Smith College was fortunate to have as the first director of its art museum one Alfred Vance Churchill, who collected early and wisely in an attempt to reconstruct the origins of modern art. He made a few eccentric choices in an attempt to save money; unfinished paintings were more affordable than finished ones, for instance, even for works by a master like Cézanne. But occasionally he wound up with a white elephant like the bizarre Courbet *Preparation of the Dead Girl* from the 1850s.

Most of the artworks at the Cantor Center are certifiable gems. The Barbizon *plein-air* school is admirably represented by 1860s paintings by Theodore Rousseau and Narcisse Diaz de la Peña. The 19th-century painter Jean-Baptiste Camille Corot was not part of the Barbizon group, but by 1868, when he painted the delicate *Dubuisson's Grove at Brunoy*, he was something of an elder statesman to the experimental group of artists who painted in the woods south of Paris.

The earliest works in the exhibition pre-date Corot considerably. Dipping into the 18th century for the roots of modernism, the Smith Collection includes Louis-Léopold Boilly's *A Young Painter and His Model* (1788-92) and an 1804 portrait by Anne-Louis Girodet-Trioson. Neo-classicism is represented by Ingres' 1818 *Death of Leonardo da Vinci*, and the Romantics of the early 19th century include a spirited Delacroix attribution from about 1831. A splendid, large-scale Degas shows its Romantic roots (*Daughter of Jephthah* from 1859-60); painted when the artist was only 25, it appears at first glance to be a Géricault. A splendid and much later (1882-95) abstract sculpture of a female dancer by Degas stands nearby.

Good impressions

Those crowd-pleasers the Impressionists are well-represented. The fluid brushwork of Berthe Morisot's 1894 *Mozart Sonata* shows her love of Impressionist light. Paul Gauguin's 1879 *Market Gardens of Vaigard* catches him at a moment when he was still an amateur influenced by the Impressionists, before his mature, tropical style developed. If all of that is not enough, throw in an 1884 Seurat study for *A Sunday Afternoon on the Island of La Grande Jatte*.

Paul Cézanne's unfinished *A Turn in the Road at Roche-Guyon* of 1885 shows the artist thinking



Claude Monet, *Field of Poppies* (detail), 1890, at the Cantor Center.

through the painting process and firmly establishes him as an Un-Impressionist. It shows the artist's strong sense of underlying structure, and reveals him as a sort of pre-Matisse.

Stanford curator Bernard Bar-ryte has come up with a thoughtful installation of the wildly varied paintings, and he has hung the exhibition not always chronologically. An early Mondrian landscape (*Trees by the River Gein*, 1902-5), for instance, hangs next to an 1897 Bonnard view of Paris rooftops. The two share a muted palette and a focus on vertical and horizontal patterns. The only other Bonnard on view is a brilliantly hued, Nabis-inspired *Landscape in Normandy* from 1920. This later Bonnard, which made my heart beat faster, is wisely hung next to a memorable series of Monets, one of them from half-a-century earlier: an 1869 view of the Seine at Bougival whose lushness echoes that of the Barbizon School, and one of the first of Monet's 30 studies of the façade of the Rouen Cathedral (1892-94), along with a gorgeous field of poppies near Giverny (1890) which shows the artist in the full bloom of Impressionism.

Another interesting juxtaposition includes a painting by the little-seen Bloomsbury Group painter Vanessa Bell, the sister of Virginia Woolf. Her *Landscape with Haystack* of 1912 is the perfect complement to its neighbor, Pierre Puvis de Chevannes' *The Poor Fisherman* of 1879-81. Both are about flat planes of muted colors, and their form and structure, rather than light.

The last chronological offerings are among the strongest, and the 20th-century paintings on view here could inspire lust in the heart of the curator of any modern art museum, especially the one in San Francisco, which, outside of Matisse, is notably short on important works of early modernism.

László Moholy-Nagy's *K1* (1922) makes up half of a lovely pair with Fernand Léger's *Mechanical Element I* (1924), whose industrial formal elements echo the starched lines and circles in primary colors of Hungarian-born constructivist Moholy-Nagy.

There is also a killer full-length double-portrait by German Expressionist Ernst Ludwig Kirchner, side by side with a 1903 Blue Period Picasso, whose bent *Figures by the Sea* hearken back to the Puvis de Chevannes on a nearby wall.

In one last sublime grouping, Wassily Kandinsky's brilliantly colored 1908 *Autumn Impression* complements three remarkable works by Spanish cubist Juan Gris. Far from the "gray" palette which inspired his nickname, the still-life paintings from 1914 and 1916 vibrate with Fauve-inspired colors. The galleries positively resonate with the creative energy which in the late 19th and early 20th centuries gelled into what we now think of as modern art.

While at Stanford, stop by a small-focus exhibition featuring a recently acquired bronze statue by Pierre-Eugène-Émile Hébert of *Mephistopheles*. The exhibition explores the history of the diabolic figure in art, with a concentration on a series of engravings by Delacroix. Take in, too, an installation by Stanford art professor Paul De Marinis, *The Messenger*, an assemblage of modern electronics linked to hand-built contraptions. ▼

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OUT & ABOUT



The hard-rocking contributors to the e-zine Voice Is Venom play at El Rio. See Saturday.

Calendare by Mark Mardon



ghosttown presents "The Queen's Rain" at New College Theater

Hippie love

A correspondent writes:
"Dwayne and I met on my dog-walking route, Dolores Beach, 1998. I was 23; he was 35. I was a hippie; he was a freak. I had long hair; he had a long goatee. He was recently released from rehab; I was recently back on drugs (the prescription kind). He was on the edge of death; I was on the edge of insanity. It was meant to be."

Thus Zachary Barnett describes how it is his very own queer romance has become *The Queen's Rain*, which he and his ghosttown co-director (and real-life partner) Dwayne Calizo will be presenting at New College Theater as part of the SF Fringe Festival (see Friday listing).

What I especially appreciate about Barnett's letter is its down-to-earthness in telling how the production came together: "*The Queen's Rain* is the culmination of more than a year's worth of work for Dwayne and I, and six months of work for our cast. Dwayne has been living off of SSI, and I've been walking dogs, and together we've been working 10-14 hours a day to get both this project and this company [ghosttown] off the ground."

It would seem a fairly typical undertaking for theater artists in San Francisco, but the word out on this production is that it is far from typical. It very likely will be featured as part of the "Best of AIRspace" series in the 2002 National Queer Arts Festival, and ghosttown is a favorite of Charles Wilmoth, executive director of the Jon Sims Center for the Arts, which regularly stirs up sizzling hot experimental theater pieces.

Barnett insists that while the play "deals with issues such as drug addiction, mental illness, and being partnered in a multi-racial, generational, and mixed HIV-status relationship," it is nonetheless "FUNNY; VERY, VERY FUNNY!"

The production will feature the very respectable likes of Maya Culbertson, a recent Fulbright Scholar for choreography; Julia Norton, British folk and jazz vocalist who has toured with Peter Gabriel; John Dixon, an acting instructor in ACT's Studio Program; Nol Simmonse, principal dancer for Kunst-Stoff; Laconia Koerner of the Paducah Mining Company; and Patricia Cogley, daughter of a clown.

It's great to know that a romance sparked amid the sun bathers at grassy Dolores Beach in the Mission, when two alterna-boys met and fell in love, has blossomed into community theater. ▼

Fri 7

New College Theater

ghosttown, in association with the SF Fringe Festival's BYOV (Bring Your Own Venue), presents "The Queen's Rain," a surreal, slapstick love story set in the underwater, science-fiction metropolis Lov'n-bluff'n-stuff-a-lot, where two characters struggle toward an understanding of their origins, in a world on the verge of total destruction. \$8. 8pm. Also on Sept. 8, 9, & 14-16. New College, 777 Valencia St. (btwn 18th & 19th sts.).

Fort Mason's Cowell Theatre

The Purple Moon Dance Project presents "The Tenth," celebrating ten years of performing dances, exploring passion, intimacy and desire between women. With Artistic Director Jill Togawa, collaborating artists Alena Cawthorne and Arisika Razak, and dancers Mariko Drew, Laura Elaine Ellis, Freesia Paclebar-Huth, Sharon Page Ritchie, Sharon Sato, Frances Sedayao, and Lola Tortolero. Two world premieres featuring the LOUD music ensemble from Vancouver/Seattle. Original music performed by percussionist Afia Walking Tree and members of Voices: Lesbian Choral Ensemble. Photography exhibit by Theresa C. Thadani. \$21 adv., \$25 door. 8pm. Also on Sat., Sept. 8. Fort Mason Center. Info: 441-3687; www.purplemoondance.org

Yerba Buena Gardens

Music Director Michael Tilson Thomas and the San Francisco Symphony will perform a free outdoor noon concert featuring soprano Lisa Vroman singing a selection of new and classic songs, including music of Gershwin, Loesser, and Michael Tilson Thomas's own composition, *New Year's Song*. Tilson Thomas will also lead the Orchestra in Symphonic Dances from Bernstein's *West Side Story*, and John Adams's *Short Ride in a Fast Machine*. Concert dedicated to the 50th anniversary of the signing of the SF Peace Treaty between the US and Japan. It opens with the American and Japanese national anthems. Free. 12 noon.

A Different Light Bookstore

Opening reception: "Frank Photos," an exhibition of photographs by Frank Celaya, who shoots primarily athletes. He strives to capture their more subtle moments. Free. 7:30pm. 489 Castro St. Info: 431-0891; www.frankphotos.com

Luggage Store Gallery

Opening reception: "Stations: A Gay Passion," featuring New Mexico-based artist Delmas Howe's world premiere of the "Stations" series, inspired by European religious paintings, depicting gay S&M sexual theater. Howe links the influences of S&M, its rituals, instruments, costumes, guilt/humiliation, and the relationship of compassion that develops between the executioner and the martyr to the Catholic Church. The set for these paintings are the piers as they existed in New York city's Chelsea District, and West Village during the 1970s. Howe's work has been widely exhibited at and collected by fine-art museums in the U.S. and Europe. Cu-

rated by Darryl Smith and Laurie Lazer. Plus: works in mixed-media (eyeliner, nail polish, glitter, etc.) by the late, great artist/drag performer Jerome Caja (1958-1995); and "Tumbleweed Town," a short 16mm stop-motion animated film by Samara Halperin, featuring gay cowpokes (played by toy cowboys) roaming the plains of Texas, looking for love. Free. 6-9pm. 1007 Market St. (near 6th St.). Info: 255-5971.

848 Community Space

Hank Hyena and Danny Ryan present "Hyena Comedy Showcase." "Laff 'till you pee" with humorists Shannon Kokoska, Holly Yeats Sanders, Jeremy Beth Michaels, Steve Bush, Neil Vachani, Scott Yeats, Jennifer Jerutis, Scott Simcock, Mike Fine, and Eleanor Scott. \$6. 8:30pm. 848 Divisadero St. Info: 643-8118.

John Pence Gallery

Opening reception: "Homage to..." in which 22 American realists have been invited to pay tribute to their art heroes. Featuring more than 50 works by contemporary artists honoring Michelangelo, Rembrandt, Vermeer, Cadmus, Hopper and others. 6-8:30pm. 750 Post St. Info: 441-1138; www.johnpence.com

SF Presidio Bowling Center

Gay Bowling is Back in SF! The Friday Community Trios League consists of three-person teams and is open to all men and women. Everyone is invited, regardless of skill level. Join the fun starting this Friday and every week at 6:30pm (an organization meeting will be held before bowling, at 6:00pm sharp). Info: call Duane Flohra at 510-865-7272, or email duane300@bowl.com. Located near Lyon and Jackson (call 415-561-BOWL for directions).

Sat 8

Strybing Arboretum, "Golden Gate Park"

California native plants will be featured at the Strybing Arboretum Society's "Open Nursery Sale," to benefit the Botanical Gardens. Featuring monkey flowers, fried eggplant poppies, choice native ferns, and rock-garden plants. Fall is the ideal time for planting natives. 10am-1pm. At 9th Ave. & Lincoln Way. Info: 661-1316.

SOMArts Gallery

Griselda presents "The 4th Annual Model Search: The Best Female Illustrators." Models will be competing in Swimwear, Evening Gown, Spokesmodel Interview, and Best Catwalk categories. Winners come away with \$500 in cash and prizes. Past winners include: Miss Spring, Carolina; Miss Summer, Iona; Miss Autumn, Lucy; and Miss Winter, Nasim. This year will once again be emceed by Tita Aida. Featuring the debonair Michael Edell. With entertainment by last



The women of Purple Moon Dance Project perform *Tenth* at Fort Mason's Cowell Theatre. See Friday.

year's winners, plus a surprise by Iona Lotta Doe, Miss summer 2000. \$20 adv.; \$25 door. 7:30pm. 934 Brannan St. Info: 563-2007; www.modelfile.net.

El Rio

Voice Is Venom, the online magazine for women in rock, presents a slammin' night of rock music with Lisa Hayle of FICTION, Angelique X of Venus Bleeding, and Katherine Sawyer of Wire Graffiti. With power-rock solo opener Jayde. \$6 (includes BBQ). 3-8:30pm (show starts at 4pm). 3158 Mission St. Info: www.voicesvenom.com

First Congregational Church, Oakland

The Oakland East Bay Gay Men's Chorus presents "Building A World Together," the second anniversary Pride Concert, with special guest performances from the Lesbian/Gay Chorus of SF; Opus Q; The East Bay Men's Chorus; SDK; and Silicon Valley Gay Men's Chorus. A benefit concert for Center for AIDS Services (Oakland), Lighthouse Community Center (Hayward), Pacific Center for Human Growth (Berkeley), and Rainbow Community Center (Concord). \$12 adv.; \$15 door. 8pm. 2501 Harrison St. (at 27th St.), Oakland (parking & handicap access behind church). Info: (510) 239-2239, ext. 2576; www.oebgmc.org. Tix: Mama Bears, 6536 Telegraph Ave.

Integral Yoga Institute

"Drop-In HIV and Yoga," for those whose lives have been touched with HIV. Beginners welcome. Wear loose clothing; bring towel or mat; refrain from eating at least 2 hrs. before class. \$9. 11am-1pm. Every Saturday. 770 Dolores. Info: 821-1117.

312 Connecticut Street

Extended run: foolsFURY presents "Midnight Brainwash Revival," by New York Playwright Kirk Wood Bromley, directed by Ben Yalom. A fantastical exploration of life in America during "The End-Times." A dark comedy woven into the story of a family torn by betrayal and greed. With Eric Rhys Miller as the chameleon trickster Coyote; Cat Thompson as the slighted daughter Serena; Nick Hoffa as the prodigal son; Mary Knoll as his tough-as-nails girlfriend Gemma; Jessica Jelliffe and Jason Craig as the easily conned Vikki and the ever-cunning Hooch; Stephen Jacob as the evil developer Mordecon; and Alexander Lewis as Ted, Trash and Egoboo. \$15-\$20 sliding. 8pm. Thru Sept. 15. At Connecticut & 18th St. on Potrero Hill. Info/tix: 248-1918; foolsfury.org

Magick Theatre

Opening night: Duende Productions presents the SF premiere of "Vivien: the Triumph and Madness of Vivien Leigh," a one-woman play starring Janis Stevens. While Leigh is best remembered for her Academy Award-winning roles as Scarlett O'Hara in *Gone With the Wind* and Blanche DuBois in *A Streetcar Named Desire*, her real longing and respect went to the stage, not film. Her beauty opened doors, but led to her being type-cast. She was publicly proclaimed an obstacle to the career of her husband, Laurence Olivier. Her manic depression/bi-polar disorder often swept her into temporary madness or despair. \$30 Fri., Sat., Sun.; \$25 Wed. & Thu. 8:30pm (2:30pm Sun.). Thru Oct. 7. Fort Mason Center, Building D (Southside). Tix/info: 441-3687.



Female Illusionists compete in "Model Search 2001" at SOMArts Gallery. See Saturday.

Sun 9

Cafe Du Nord

Holy Titclamps presents "Boys Club: Queer Male Spoken Word," with featured readers Justin Chin (*Harmless Medicine*; *Mongrel*; *Bite Hard*), Jaime Cortez (editor of *Virgins*, *Guerrillas & Locas*), plus Deep Dickollective (D/DC), the homo-hop group comprised of "out", black, queer MCs. Hosted by Larry-bob, who has published the queer zine *Holy Titclamps* since 1989. \$3. 3pm. 21+ w/D. 2170 Market St. (btwn Church & Sanchez). Info: 861-5016; www.holytitclamps.com/boysclub

Friedman Center, Santa Rosa

"14th Annual Art For Life Auction," 2-9pm. 4676 Mayette Ave., Santa Rosa. Info: Face to Face, (707) 544-1581.

Jon Sims Center for the Arts

ArtSpace artist-in-residence Miriam Kronberg presents a workshop production of *Edge*, a play in two acts, featuring actors Maryann Brooks, A.J. Davenport, Lisa Lorenz, and Saun-Toy Trotter. When an early-morning disaster traps two teenage girls and their mothers in an apartment, secrets and dreams that would have remained hidden for years are forced to the light. Staged readings of this play-in-progress will be presented sequentially over the residency: Act I, Act II, and then a full reading. Kronberg is co-founder of Luna Sea Women's Performance Project in SF. \$5-\$10 sliding (NOTAFLOF). 8pm. 1519 Mission St. Info: 554-0402; jonsimsctr.org

Mon 10

848 Community Space

"QComedy Showcase," Monday Night Gay Comedy, this week hosted by

Cheryl Vendetti, plus Janis Lipton, Lisa Geduldig, Tessie Chua, Hunter Douglas, Paul Olson, and Bridget Schwartz. \$8 sliding (NOTAFLOF). 8:30pm. 848 Divisadero St. (btwn Fulton & McAllister). Info: 541-5610; www.QComedy.com

Tue 11

Bethany United Methodist

The SF Lesbian/Gay Freedom Band perform "Celebration & Fanfare," marking the start of its 10th year of Community Concert Series. Conducted by Artistic Director Jadine Louie; featuring trumpet soloist Patricia Grima (Farallon Brass) performing the Arutunian "Concerto for Trumpet," and D Holsinger's "On a Hymn song of Lowell Mason" in salute to Bethany United Methodist Church, the band's concert home for a decade. Other pieces include Arthur Sullivan's whimsical "Pineapple Poll," Malcolm Arnold's "H.R.H. The Duke of Cambridge March," V. Nelhybel's "Lymphonic Movement," and C.T. Smith's "Incidental Suite." The SF L/G Freedom Band is a resident program of the Jon Sims Center for the Arts. 8:15pm. 1268 Sanchez St. Info: 554-0402; www.jonsimsctr.org

Koret Auditorium, SF Main Library

The James C. Hormel Gay and Lesbian Center at the SF Public Library presents lesbian feminist philosopher and ethicist Susan Griffin (*What Her Body Thought*, *Chorus of Stones*, *Women and Nature*), who will read from her newest work, *The Book of Courtesans: A Catalogue of Their Virtues*. A literary artist as seductive as her new subject, Griffin never disappoints. Free. 6:30pm. 100 Larkin St. Info: 557-4251.

Belcher Studios Gallery

Opening reception: "Virtual Wood" by Simo Neri, enormous photo-mosaics that unfurl from the ceiling of the 8,000-sq. ft. gallery. The works depict the subtle movement of rocks, trees, leaves, grass, clouds, water, fire and even cracks in the ground. Curated by David Ortega. Free. 6-9pm. 69 Belcher St. (Duboce Triangle). Info: 255-8900.

Wed 12

SF PALM

Opening: "Beyond Convention: The Theatrical Art of Jaroslav Malina," a major retrospective of the renowned Czech theatre designer, covering four decades of his work from the 1960s to the present, including original set and costume designs for plays, operas, television, and film. Free. 11am-7pm. Thru Dec. 28. SF Performing Arts Library & Museum, Galleries 1 & 8, 401 Van Ness Ave., 4th Floor. Info: 255-4800; sfpalms.org

Intersection for the Arts

Opening reception: "Capital Culture/Media Punishment," an installation by Victor Cartegena, stemming from his 18-month exploration of American mass-media coverage of capital punishment. Through sculpture, video, audio collage and mixed-media, Cartegena vividly demonstrates how media-saturated our culture has become, and asks where the "truth" can be found. (A parallel exhibition by Cartegena can be seen at Ampersand Int'l Arts, 1001 Tennessee St., thru Oct. 7). Free. 6-9pm (a round-table discussion will be held at 2pm). 446 Valencia St. (btwn 15th & 16th). Info: 626-2787.

Thu 13

Michael Martin Galleries

Opening reception: "Rex Ray, New Work." Free. 251 Post St., Suite 500. Info: 217-0070; www.mmgalleries.com

Crucible Steel Gallery

Opening reception: "Momentum," new works by Mark Bechtel (modern bronze busts), Ani Gregorians (mixed media), Jessica Hobbs (photographs), and Jason Predock (photographs). Curated by Amy Davila and Jessica Hobbs. With beats by DJ pet rock. Free. 6:30-9pm. CELLspace, 2050 Bryant St. (at 18th St.). Info: 648-7562.

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"Homage to Cadmus," egg tempera on Panel, by Michael Bergt, part of *Homage to...* opening at John Pence Gallery. See Friday.

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Annie wins it all

by Mister Marcus

The cream of the crop of leatherwomen activists gathered at the Radisson Hotel in Dallas, Texas last weekend, joined by hundreds of leather men and women of all descriptions who came to be a part of the inaugural of the leather community's newest title contest. It was Ms. World Leather 2001, and nine women subjected themselves to a competition that saw innovative maneuvering in a "different kind of contest for a different kind of woman."

The women activists were "Lady D." Harrison, Marilyn Zequera, Jennifer "Zoe" Monk, Tiffany Penn, Mistress Kay Prince, Lynette Hadlock, Annie Romano-Blas, Mindy Chateaufort and Ann "Ms. Mine" Brown, each with a sterling track record, high recommendations, and proven dedication to the betterment of humanity.

The judges for this competition represented a wide range of activists themselves, and included Chief Judge Viola Johnson, Mama Reinhardt, John the Red, David Hawks, Christine Baker, Lynda Blakeslee, and Fetish Diva Midori all from various US regions and Ms. Baker from Calgary, Canada.

The "different kind of contest" was innovative in several ways. First, the interviews with the judges was open to the public; the women faced a panel of press people armed with cameras and probing questions that had the audience stomping in tune to the kind of rapid-fire questions one often sees on major newscasts. It was a media feeding-frenzy, and the women passed with flying colors.

Each contestant had a cause or charity they would champion, helped by the \$7,000+ "endowment" guaranteed the winner. The causes range from sexual freedom issues to art education, a retirement center for the leather/BDSM community, and health issues. The presentations were cogent and well researched. The spirited and generous crowd applauded with fervor.

Almost 200 volunteers worked tirelessly to make MSW 2001 a huge success. Various groups



Annie Romano-Blas of San Diego (left) was declared Ms. World Leather 2001 at the Radisson Hotel in Dallas, Texas last Sunday, September 2. She celebrated the win with 1st runner-up Mindy Chateaufort of Washington, D.C.

threw cocktail parties and dungeon parties. The Sunday brunch spread by the National Coalition for Sexual Freedom was top notch. The basket auction raised over \$7,000, the silent auction brought in almost \$4,000. The praise and accolades continued throughout the weekend.

When all the scoring, auctions, raffles and awards were wrapped up, the big moment of truth arrived: shortly after 8 p.m. on

Sunday night, Tallymaster Tim Wong delivered the envelopes to the stage. There stood MSW President and former IMsL Jill Carter, dazzlingly swathed in an elegant leather gown with a patent leather accent strip midway around the skirt. The audience gave a prolonged roar of approval and a standing ovation. Carter was joined onstage by MsWL treasurer, Mark Frazier.

First Wong announced the first runner-up: Mindy Chateaufort, a college professor from the Washington, D.C. area.

Bedlam erupted in support of the winner, Ms. World Leather

2001, is Annie Romano-Blas, a health advocate and domestic partner of former IMsL, Jo Blas.

Flashes popped again and again as the first IMsL, Judy Talling-McCarthy, placed the gold medal around Annie's neck. No sash for this one — instead, a Skeeter Wildman creation from Mister S, a black leather "shawl" with the gold-embroidered words "Ms. World Leather" and a small gold replica of the MSWL logo. Whoops and hollers, shrieks and bedlam shook the house and greeted the dawn of a new title for our community.

A rush to the stage for congratulatory kisses and hugs, former International Mr. Drummer Herve Bernard from Paris, France was one of the first to reach Annie. Then came American Leather Woman Phyllis Darcy followed closely by Linda Cox, 1st runner-up IMsL, 2001 representing that organization and a myriad of others who stood in line to hug and congratulate our newest leather icon.

Congratulations to Annie and to everyone connected with the production. I can truthfully say,

next page ►

EVENTURES IN LEATHER

Thursday, September 6

Big Basket contest at the Edge bar tonight, with Danny Williams the emcee, and the Old Bag dialling for dick.

Weekend, September 7-9

Promethean Guard MC of New Jersey stage their leather weekend, with Mr. New Jersey Leather contest on Saturday night. For more info, surf www.prometheanguard.org.

In Guerneville, CA., it's the Russian River Jazz Festival, where you can always spot enlightened leather men enjoying the sounds.

In Salt Lake City, their first leather festival goes all weekend, with a master/slave auction and parties galore. For info, email dax@daxart.com.

Friday, September 7

It's Boot Night at the Loading Dock, sponsored by Stompers Boots. Always a stomping good time! With free shines by "Driller," drink surprises, and raffles. It's Stompers 5th Anniversary. Don't miss it!

Saturday, September 8

Cigar, dungeon and wrestling party at Castlebar tonight. You know the rules, the venue and the reg-

ulars. If not, either call 415-970-9700 or glide into www.castlebar.com/cock.html.

Sunday, September 9

Golden Gate Guards MC beer/soda bust at the Lone Star, from 1600-2000. Always fun with this group, especially in a fun place like the Lone Star.

At Daddy's, "Mama" presents a beer/soda bust to benefit the Leather Pride Flag project for the Harvey Milk Plaza flag pole during Leather Pride Week later this month. Be there!

Wednesday, September 12

Golden Shower Buddies splash around at 933 Harrison tonight, with doors open from 2000 to 2300. For more info, call 777-HEAD.

Saturday, September 15

The (new) SF Eagle Tavern celebrates its 4th anniversary tonight with surprises, specials and pins. Don't miss this one!

Sunday, September 16

The Alameda County Leather Corps' "Beauty's Beach Blanket" happens at the Bench & Bar in Oakland, from 1630 to 2030, with food, entertainment, auction, raffle and 50/50 drawing.

POLKSTRASSE

Grand Duchess treat

by Sweet Lips

Many of you haven't left your homes for decades, so you might think the fabulous court system you grew up with, with all its lovely emperors and empresses, queens, princesses and the like, has gone the way of 8-track cassettes and leisure suits — but you're wrong! You need to get out more often, so plan on pulling on your stockings and corsets and whatnot and get out to vote for Grand Duchess

this Saturday, September 8. It's your patriotic duty to do so. My favorite candidate is Carlotta — a lotta fun, a lotta lady, and a lotta nice curves. I expect she'll mow down the competition. The coronation will take place on Saturday, September 15 at the Ramada Inn.

I've been wanting to get a bit more exercise myself, lately, mainly to work off all that rich food I shared with the staff of the BAR last week, when I treated them to a banquet on their premises South of Market, to thank them and publisher Bob Ross for including

my column all these many years (I'm the senior BAR columnist in more ways than one!). We were joined by my good friends from the Rendez-Vous, where I continue to dazzle customers with my bartending.

As you may know, the Rendez-Vous is situated only a skip or two down Polk Street from a place called Funky Door Yoga. I was thinking it might do me good to try and limber up, so I stuck my head inside and politely inquired exactly what the hell they were up to. They said: "Bikram Yoga

gives you great legs!" Well! That sounded just right, since I want to avoid getting varicose veins when I get old. So I tossed my clothes in one of the lockers, took my towel, and stepped into the big, heated room, where several emaciated creatures posed with their arms and legs twisted into pretzel shapes. It was about 2,000 degrees Fahrenheit in that room, and I sweat so much I kept sliding onto my butt when I was supposed to be standing on my head. A giant mirror reflected our bodies — some of which, I'll admit, were in



Carlotta for Grand Duchess

better shape than mine — and suddenly I remembered it was time for my nightcap, so I hustled my way out of there fast! (I'm just kidding about the nightcap — I never take a sip!)

All you early risers in the Polk Gulch make sure to get on over to Reflection Bar on Monday mornings, between 6 a.m. and Noon, when the talented Ray walks the plank and serves your morning pick-me-up cocktail. Also, Jim Manger has joined the Cinch Saloon morning staff — Hi Woody! ▼

Cocktail Hour

Mister Marcus

◀ previous page

those women (and men) really rocked!

Ms. World Leather 2002 is already in the planning stages.

Here and there

In San Francisco, the 19th SF Leather Daddy's Boy contest took place at the Eagle Tavern on Sunday afternoon. It was packed wall to wall, and the people there

helped raise almost \$5,000. The winner was Brian Steven; after the contest, he was whisked away to the Edge, Daddy's, Loading Dock and Powerhouse to greet his leather domain. Good show! And thanks, Bob Dern, for a great year with the title.

The Loading Dock held their outreach benefit on Saturday night, and over \$6,000 was raised for the AIDS Emergency Fund. Lots of heavy-duty personalities were on hand to help Dock Master Joe in his efforts. Great energy was

expended to raise money for important causes. When they say "Black is Beautiful", I think it's time that the statement include our leather nation as well.

In New Orleans, Southern Decadence weekend played out with lots of people from all over the county. They were there to party in wild abandon and attend the Mr. Louisiana Leather contest. Details are sketchy, but know that Danny Alford won the title and will advance to IML in May 2002. ▼

Backstage

◀ page 31

production is an example of Moon in its most appealing mode. Greg MacKellan has found the right snappy tone for the material, which, if not always prime, is at least agreeably predictable.

Set in 1913 in New York, before the fledgling film business had moved West, it tells the tale of a stage star who is ready to settle down with her high-society suitor, but who falls under the sway of a fast-talking moviemaker. The first act, peppered with zingers, displays originality, although the second act soon falls into cliché musical-comedy conventions.

Marsha Mercant is delightfully feisty as the stage star who adopts the screen name Goldilocks, and she belts out Leroy Anderson's melodies with considerable flair. Jackson Davis projects the right rough-hewn charms as the movie director, while Richard Frederick ably provides button-down comic contrast as the actress' wealthy beau.

With musical director Michael

Hornsley providing effective accompaniment from the onstage piano and choreographer Jayne Zaban adding a series of imaginatively simple steps, *Goldilocks* gets the kind of showcase that lets you imagine a jaunty night on Broadway in 1958.

Goldilocks will run through Sept. 16 at the Eureka Theatre. Call 255-8207 for more info.

Short scenes

The 500 block of Ellis Street will be thick with theater as the 7th annual *In the Street* festival unfolds on Sept. 16 and 17. Dozens of performances will pop up between 11 a.m. and 6 p.m. on buildings, in storefront windows, on the street, and at the Tenderloin Children's Playground. It's all free. Call 255-5971.

Triple Tony-winner Bernadette Peters is creating a concert show specifically for a Nov. 20-25 engagement at the Orpheum Theatre. Accompanied by an orchestra and four local singers and dancers, Peters will perform songs from her Broadway musicals and CDs. Best of Broadway

lover's callous disrespect for life, Fernando soon finds himself sinking to Alexis' level. And that's only the first half of this outrageous black comedy that plays itself so straight-faced, some might get fooled into thinking they're watching a drama.

But it's only naturalistic if you believe *A Clockwork Orange* and *The Doom Generation* are more

than reflections of everyday life. Splendidly acted, viciously realized, *Our Lady of the Assassins* is not only unforgettable, it's an instant modern classic that's the equivalent of Dorian Gray's portrait — if we're Dorian Gray. ▼

Our Lady of the Assassins opens Friday at the Lumiere.

Assassins

◀ page 39

without a conscience. He kills a punk neighbor for drumming too loudly. He slaughters a taxi driver with a chip on his shoulder. And the thugs he wipes out are countless.

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PARTING GLANCES

Sexy Korean Bi-Stud Boy-Man
You're in my dreams, you're in my prayers. Hang in there, Sean. Many love you. Be strong! ☎ 71529

Elevator Going Down
On July 24 in my Van Ness Ave apartment building. You with a neat beard, me with a moustache. Sorry I didn't speak up. ☎ 71530

Peet's At Battery Appx 8am
About once a week we say good morning. You- grey hair, slim, handsome with winning smile. Me grey hair, tan, blue eyes, handsome. Possibly coffee together or more? ☎ 71531

Muni Early Eve 8/2 Castro Stop
Me: WM, black pullover, brown hair, earrings with tall white guy in black cap. You: BM in blue jacket. You smiled, I was shy. Coffee? Talk? Sex? Marriage? ☎ 71566

On The 35 Eureka Bus 7pm Sat 11 August. Young Asian? Dressed in white med length pants. Me older White, in bicycle clothing seated across you. Exchanged glances. You got off at 24th street. Would like to meet you. ☎ 71567

Spikes Sunday August 5 Noonish
You: tall dark with goatee. Me: tall with green glasses. We talked about your golden while, petting my collie. You were having coffee w/ friend outside. Coffee sometimes? ☎ 71568

Sat July 11:15pm Van Ness & Hayes
You: cute, well mannered young man small tat2, I-arm, paused, said "good afternoon, Sir". Me: s&p dad-type, tan shirt, blue pants, caught off-guard, speechless, would like to meet you. ☎ 71581

"You Know I Was Looking At You!"
I stood next to you on the F Market line Castro St. last stop! 8/11 sun afternoon. You blond hair, brown leather jacket, me a woman! Let's talk, your cute! ☎ 71582

It Only Took A Dollar
Sparky's Diner- you, long sexy dreads. Me, buzz cut lots of ink. 7 o'clock happy hour you sent over \$1 beer. We exchanged numbers- I lost yours. Call me. ☎ 71596

The Cat's Sat 8/18 9:30 Or So.
I love your long hair, hadda leave to meet my friend. I gave you my card. Dating's still a mystery. I gave you wrong impression. Still waiting: Call me. ☎ 71597

Longhaired Asian Man
You picking up take out @ China Court. Me blonde w/goatee and a group. We cruised each other. Would like to see what's in those jeans! Call. ☎ 71598

Por Loner Seeks Same
Dark, smooth, muscular, masculine, Black guy; bookish techie, quiet, doesn't socialize. 5'10", 180, 43, 31" waist, 44" chest, nice body. In bed: non-verbal, affectionate, seeking muscular, masculine contact. ☎ 71599

Looking For Mr. Good-Dick!
Average GWM professional 50's, HIV-, smart, heart and soul, artistic, cut, smoker, fra/p looking for professional male 50 and older, w/heart/cut cock for oral servicing and ltr. ☎ 71600

Partner/ Romance
GWPM(NS/ND), 43-5'11"-195#, HIV+, goatee, smooth, frisky. You: hairy, good-hearted bottom. Who enjoys concerts, Muir Woods, skiing, theater, cuddling, foreign films, animals, NPR. ☎ 71601

Submissive Boy ISO Msl Daddy
GWM, 40, very boyish looking, will worship, please & submit to very muscular daddy. Boy is 5'10", 150lbs and works out. Daddy should be 30-50 and built. ☎ 71604

Amazonian, Your Strong Silent
Wake washed over me like deep ecstasy; your long legs, perfect posture, busily swimmers torso... pray be the one! Help edit my fantasies of ballroom dancing through life with you. ☎ 71602

Seek 20's Hunk For Fun
52 year old dark haired goodlooking Latin male looking for you; straight, bi plus, to be nice to. I respect your limits. ☎ 71603

Looking For BM
E. Bay Italian, 5'10", 210lbs, 55, poz. Hobbies: movies, music, dining, travel. Sexually: Am mainly bottom, anything from vanilla, to nasty, to role playing. ☎ 71605

I'm Just Looking Forward To
Meeting a sweet south bay guy. Into: outdoors, nature, plants, healthy food, current movies. Who is reasonably attractive & stylish, W/L/A. Me: over 40, Asian-European, attractive decent & contemporary. ☎ 71606

SEEKING RELATIONSHIP

Regular Guy Seeks Friend & More
5'9", 145# swimmers build, nice chest wash brd, abs, tan, handsome very fit L.T.R. weekend get together in S.F. HIV- must be handsome & in good shape. ☎ 71532

Sexy GWM Masculine Top 48 6'
165lbs, passionate, friendly & educ. HIV+ work-out, ISO any race 28-48 bottom HIV+, work-out body, genuine, fun-loving NS, ND, no bar scene, let's talk. ☎ 71533

HIV+, Blacks, Latins, Puerto Ricans
Wanted by HIV+, blonde/blue, 5'10", 160lbs. versatile bottom, 44yrs. genuinely honest & loving, in good shape, no fat guys. You be similar. I live near Chico, I'm willing to travel, please call me. ☎ 71534

Cuddly Fit Guy Sks Smart Asian
I'm 48, 6', 160, athletic, attractive HIV+/healthy, professional seeking trim, fit, Asian for dating. You're smart, happy, independent, and love to cuddle & kiss. ☎ 71535

I Love Older GWM
Attractive Asian male 50 5'8", 155# affectionate and caring, seeks clean shaven GWM over 55 for ltr. We are healthy and HIV-, we both need love and special person to share with. Pls call. ☎ 71536

Need Strictly Top E/S Bay Playmate
Me: Handsome Healthy Mid-age Asian Bottom, fine shape, 5'7"; You: Clean Top, N/D, no communicable disease, any race/age, have big able tool eager to pump me deep. ☎ 71551

GBM Seeks GW Or Bi WM
HIV ng very straight acting 46 look early 30's new to area, outgoing, down to earth, very socialable, in shape, not into the bar scene seeks same. Also very handsome. ☎ 71552

Tall Wants Short
GWM 57- 6'4", 260 HIV- top looking for GWM bottom 40+ prefer 5'5", 5'8" but open-smoke/aroma+ +. Call ☎ 71553

Oral Top Needed!
For very bi curious oral wannabe bottom. Your under 40, smooth, clean shaven w/a negative gentle patient understanding, submissive, dress in drag, a huge+ looking long term. ☎ 71554

Good Catch - Partner and Friend
Seeking both. Me: GBM, 50, top, educated, professional, and enjoy many interests. You: GWM, 50-60, educated, bottom, and easygoing. Let's talk, have dinner, drinks, smoke a little, converse, and have good sex (maybe not all the same evening). Please be beefy, beardless, single. Sensitive/responsive nips a big plus. Pls call. ☎ 71555

~Young Cute Russian~
Looking for another European, Russian or cultured American to love and be loved. I have various interests. I am healthy and sexy. You be same and no older than 40. ☎ 71556

Monogamous Muscular Asian
Seeks GM, 40-55, HIV-neg, with sensitive nips for exclusive mutual titplay & body worship in S.F. I'm 5'7", 150#, 40c, 30w, HIV-neg. NS, ND, no anal. ☎ 71550

HIV+GLM Seeking HIV+GWM
41yo 5'10", 155 attractive healthy in shape funny romantic easy going top/versatile. Movies dancing, playing tennis, you similar 35-45 bottom/versatile proportionate, no drugs, smoke, alcohol. ☎ 71569

Any Tall Guys Outthere?
Looking to date? I am young looking 43 yr. old, GWM living in so many guys make my day. You be 5'10" and up GWM into fun & romance. ☎ 71570

Yogi Seeks Boo Boo
GWM, 5'11", 240#, smarter than the average bear. Seeks cub to share hibernation and picnic baskets. ☎ 71571

~Redhead~
SWM 40, 5'10", 170, Santa Rosa native, ex-navy. Enjoys talk radio, exercise & the outdoors. Seeks female. ☎ 71572

Nylon/Spandex Lover Wanted
GWM relocating to S.F. seeks friends. Am an avid movie goer, love ballet & dance and the sensuality of nylon tights, panty hose, kissing, touch & the outdoors. ☎ 71583

Seeking Senior 70 Or Older
Masculine WM like long pussy eater seeks senior mentor to train me to become your on-call cock sucker to serve you at your command. ☎ 71584

Masculine Maui Muscle Man
GWM seeks a husky lover, slave or boy 25-42. I'm 49 (looks younger), 5'9", 165 HIV- and hung br hair/eyes. Trustworthy and sincere. Looking to meet on Maui or in SF. ☎ 71585

Looking For A Friend
Shy GWM, 58, 5'10", 165# in San Francisco looking for a companion in the city to do things with. Enjoy movies, hiking, classical music, dining out and your interests. ☎ 71586

Male Mistress Wanted
For sexy long term friendship and sweet times together. You over 45, under 5'8". Me, GWM early fifties 5'4", 125lbs. High energy with a good sense of humor. ☎ 71587

Great Catch Asian For GWM
Very attractive GAM 30 slim, easy-going, friendly, boy next door type, not into the scene seeks similar masculine, goodlooking GWM/GLM 40 or under for dating, poss. LTR. ☎ 71588

SEEKING ADVENTURE

Fucking Only
Black male, great body, uncult cock, seeks muscular masculine bottom to fuck on Friday or Saturday nights. 5'10", 180, dark, smooth, muscular, hardcore, non-verbal, HIV+, 43, no drugs. ☎ 71537

Shut Up And Ride
WM 36 5'10", 195lb blonde/blue muscle guy wants good-looking masculine men to screw or screw me-call anytime. ☎ 71538

Seeking Asian Top
Me 41, 6'1 1/2 GBM, slender, seeks Asian top for fun & friendship. ☎ 71539

Small Tools & Admirers
Do you prefer guys like yourself who are not hung? Social mixer being planned in San Francisco for men under 6" & admirers. S 71540

Big 9" Cock Needs Hot White Butt
To fuck. Me 57 yrs old 6'0", 160lbs drk brw hair brn eyes glasses seek hot White muscle men under 40 who want to be fucked. ☎ 71541

Dominant Affectionate Seniors
WLM 45, 6', 160lbs. ISO dominant but gentle seniors who enjoy slow, sensual oral pleasure. Bearded, non-buffed, rustic-looking, kissers A+ no S&M, pain or gay scene. ☎ 71542

Take Off Your Pants & Jack It.
With me. ISO attractive smooth w/v proportionate under 35 WM masturbators, for Porn Party Marathon Jackfest. Stroke, edge, rope-repeat with cute 31yo 5'9" 151# GAM. Lube 'em up boys!! ☎ 71543

Latino Or Asian Men Wanted
Want too service Asian or Latino men front and back- lick your hole. Fun and friendly. ☎ 71544

Oral Master
GWM late 40's ISO over 7" any race/age. Long, slow, deep, downtown SF, uncult a real plus. ☎ 71557

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My Front On Your Back

Black top man, 48 seeks a mature Hispanic man who likes it from behind. Dark skin, hair and moustache a plus. Bodybuilder bottoms also welcome if similar. ☎ 71559

Latin Men Of Age 40 Years Old
Seeking older White men size unimportant. 50's, 60's early 70's ok. I love to suck your penis at your place, serious man only please!! ☎ 71560

Young European Boy For Training
Is in search of a master in his 20's or 30's only for intensive training you choose. The boy is very cute, submissive, sexy and eager. ☎ 71561

Bondage Partner(s) Sought By
Muscular top 5'11", 165, rd-bld, blu, moustache, 51, HIV-. Enjoy kissing, cuddling, nipple & cock n' ball play, & exploring mutual interests. Looking 4 inshape younger partner(s). N/S, N/D. ☎ 71562

-Versatile Party N Play Pig-
GWM 51 140# 5'8", 2" cut cock, tight trained ass, excellent cocksucker looking for prp buddy. ☎ 71563

Expert Suckers Seem Scarce...
But if you have that talent, can come to Oakland, have no beard or goatee, this hung Black daddy will massage your throat well. No voicemail or pagers #'s please. ☎ 71573

You'll Be Back I Got The Knack
Poz GWM bottom, 52, 5'10", 155# will give you a hot bj and a talented ass. You be 40-60, poz, have facial hair. Enjoy herb and aroma. ☎ 71574

ISO Parkable Cutes And/Or Sluts
Me: solid lean muscular, awesome big meat, older. You: in-shape with beard, butt & insatiable hot box. Scene: Door unlocked, you in bedon hands knees, blindfolded & ready for prolonged mounting. No romance but ongoing boinking a possibility! ☎ 71575

Strip For Daddy And Bend Over
E. Bay GWM, daddy, ISO son, 25-35. Daddy, 52, likes to spank and kiss your bare bottom. You know you need it! Spread 'em. ☎ 71577

Sit On Your Dick, Sir?
I'm 6'4", 190lbs, 9" cock ISO hot tops to ram my pretty ass long and hard. Versatile, safe, clean, HIVneg. ☎ 71589

New!! Leather Bear Bottom
Late 40's 5'9", furry bear, 185#, wide range of bottom leather activity. Versatile FF (top/bottom). Want to learn and experience more. ☎ 71590

My Face Needs Hot Cum Bath
Masculine WM seeks senior WM with small group of senior friends to put together circle jerk using my face for target practice. The more the better. ☎ 71591

Sonoma Co. Oral Bottom
Handsome masculine cocksucker needs hung stud to service to completion on regular basis. Especially like uncut, big hangers. You are HIV-. ☎ 71592

Cute, 36, Slim, Smooth & Horny
5'7", 142 great shape, looking for a nice guy, between 25-35. Good shape and simple, for only love, love. ☎ 71593

Spread Your Cheeks
Seeking Latino or Asian men too service. No recip. S.F. GWM bear fun and friendly. 20-40yrs. ☎ 71594

Oral Sex Buddy
Gay Asian 48, 5'8", 149lbs smooth athletic body looking for GWM 40-60 HIV- for regular oral sessions. Your place in San Francisco. ☎ 71607

Shut Up And Ride
WM 36 5'10" 200lb blonde/blue muscular guy wants goodlooking men to screw or screw me. Call anytime. ☎ 71608

FF Butts
BM 5'9", 180, 39, I enjoy playing with an ass that takes fists, fingers, toys, your place anytime long sessions welcome. ☎ 71609

Big Nippled Oral Bottom
Trim & twisted 62/shaved head seeks GWM 25-55 for daytime play and tit torture; no smokers or cologne. ☎ 71610

Hung Bi Toned Dark Studs Only
Bi novice White guy 5'8" tall, 170lbs 32" waist, 7"x5" cut, shaved balls and ass squeaky clean, totally talented and tasty. 38yr. ☎ 71611

Seeking Passionate Daytime Fun
GWM, 45, 145lb seeking trim Asian or Latino, 20-45 for passionate morning or afternoon encounters. Must love to kiss, touch, cuddle & stroke. Your place or mine! ☎ 71612

Seeking Horny Senior Citizen
If you like a hard dick in your hands this masculine WM loves slow sensual prolonged climax delayed jack-off sessions. One time or regularly. ☎ 71613

Piss Top Needs Guzzler
I'm 40 y.o. blond, 6-1, 170#, hairy, goatee, healthy, HIV-, top; ISO W/S bum, healthy, recycled beer drinker straight from the source; no hard drugs please. Downtown SF. Dentures A+. ☎ 71576

COUPLES

Latin Seeking Couples
5'7"/h, 155p brn skin medium muscular body. Versatile masculine, looking 4 slim, short, small build couples GWM, GLM, especially GSM- masculine looks. ☎ 71548

FETISHES

Nasty Hairy Top-Mature Bottoms
GWM late 40's 5'10" good shape seeks professional looking- suit A+, I'm into slapping a guy around, using a mouth-showing off. ☎ 71545

Daytime Asshole-Eater!
Get your asshole eaten by a pro!! ☎ 71546

Bardex Needed
Mature and well built body builder needs regular and extensive bardex sessions. ☎ 71547

Hanes, Jockey, Fruit Of The Loom
GWM, 45, 185# needs some good long cocksucking while I talk about straight boys in their white underpants. ☎ 71564

Young European Boy For Training
Is in search of a master in his 20's or 30's only for any slave training you choose. The boy is very cute, sexy, submissive and eager. ☎ 71565

Rough Butt Spanking 4 Bad Boys
With hand paddle & strap. Limits respected expanded. Curious, str8, welcome. I have private place, toys. Am 36, HIV- cleancut. All calls returned. Fantasies? ☎ 71578

I Need Hot Facial Cum Bath
Masculine mature WM seeking J/O partner any age to jerk off your load on my face once or regularly. Will consider small group circle jerk. ☎ 71579

Seriously Into Mutual Nipple Play?
Then let's milk each other's superhot fuckers and nearly faint with unbearable pleasure as we shoot huge, ball breaking loads of thick man juice. Sorry, no heavy men. ☎ 71595

Latex Love
Play safe! Wear a condom and never exchange bodily fluids. ☎ SAFE

Erotic Rope Bondage
Expert bondage top. GWM, 43, 5'8", 160, gl, athletic, HIV-, seeks masc., in-shape bottom, 21-40, for challenging, erotic bondage. Gags, toys, light S/M. Discreet, trustworthy. SF/East Bay. ☎ 71614

Safe sex is hot sex! ☎ SAFE

Asshole Pleasure Machine Btm
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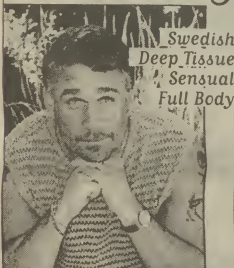
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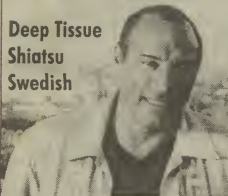
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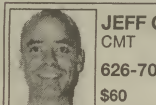


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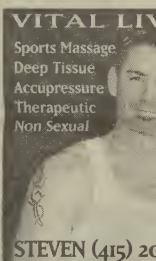


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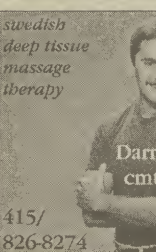
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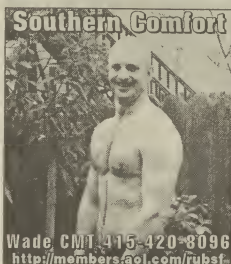
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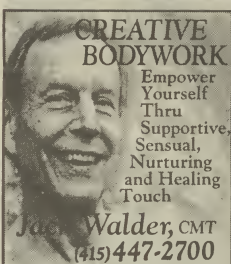
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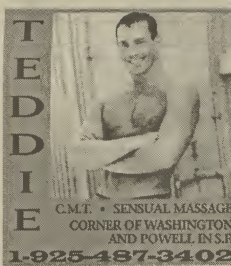
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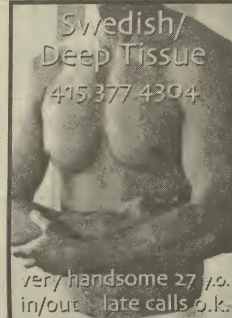
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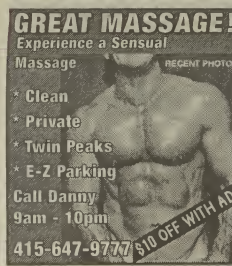
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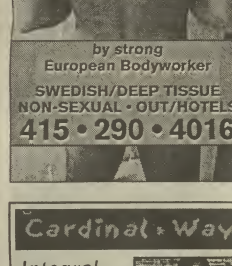
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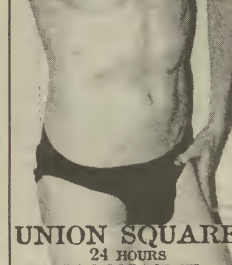
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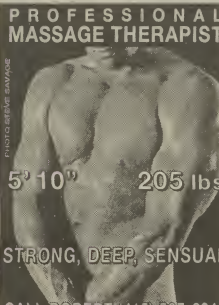
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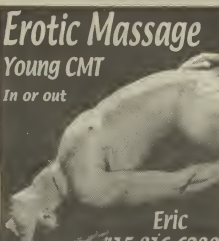


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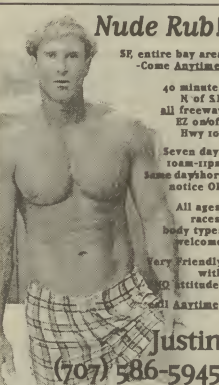


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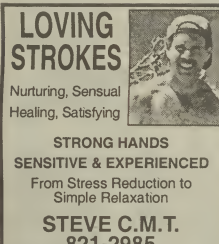
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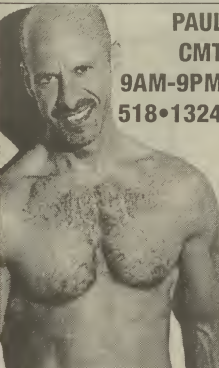
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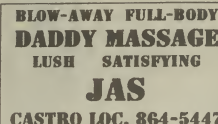
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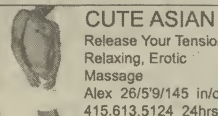


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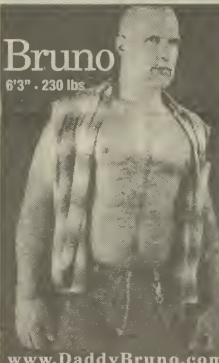


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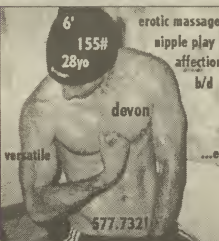
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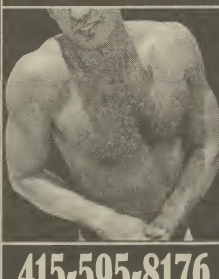
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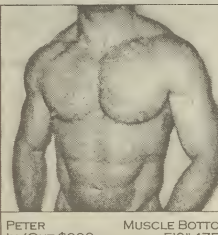
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